Hollywood studio magazine

VOLUME 12 NO. 3/$1.25

The one and only

MAE WEST

in "Sextette"

Hollywood's Eternal Sex Symbol

Mae West talks about the men in her life

Mae reveals her Glamour secrets

Mini-interview with Mae West fan

The 35th annual

GOLDEN GLOBE AWARDS

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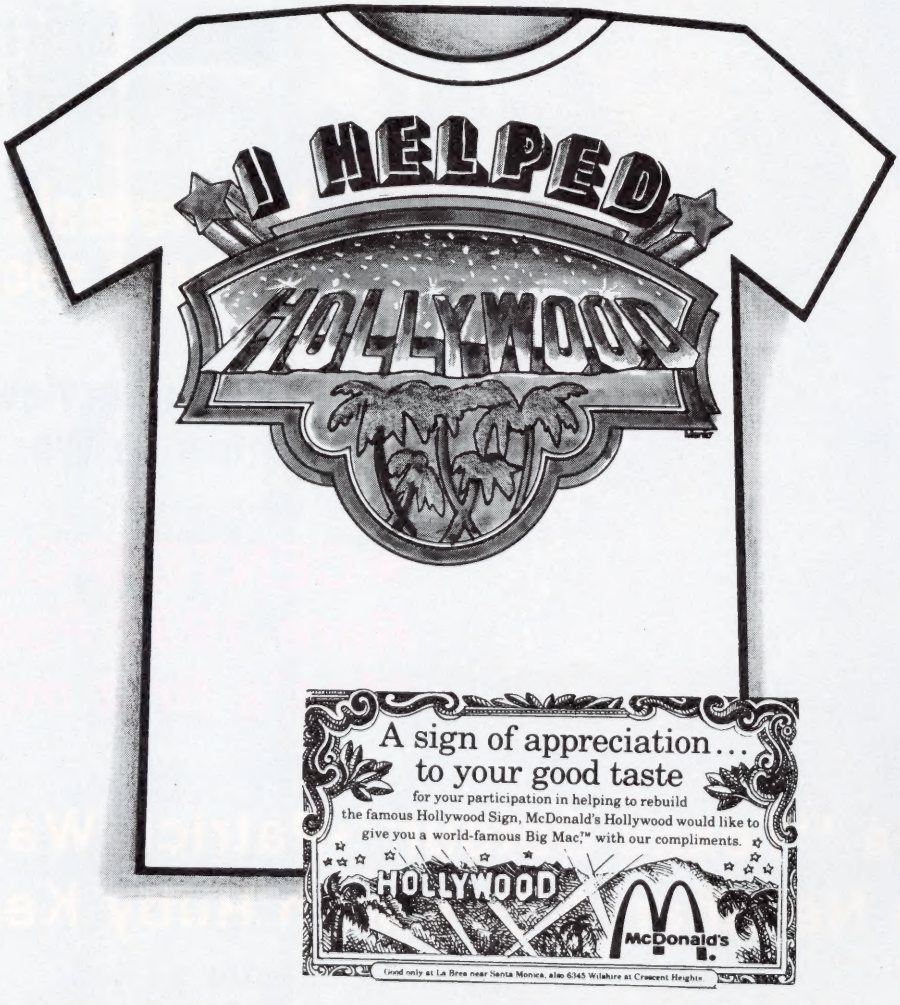
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NOSTALGIA MERCHANT
Personally autographed 4 color Posters . . . They're beautiful and distinctive..... 48

MGM & 20th CENTURY LOGO FRAMED MIRRORS
The low, low price will amaze you. 47

HSM BACK ISSUES
Sixty Five to choose from. Some may be sold out but most are still available. Complete your research file or collection..... 34

HOLLYWOOD REVUE
Looking for the rare and unusual in quality stills, posters and other memorabilia. Richard Hudson invites inquiries..... 4

CHARCOAL DRAWINGS
of Movie Greats. Special purchase of these exceptionally well drawn stars by noted artist Robert West. 30

HSM LAMINATED FRONT COVERS
Start your own series of your favorites. They're a wonderful addition to your movie collection. Specially priced. "Gone With the Wind", "John Wayne", "Bette Davis", "Joan Crawford", "Elvis Presley", and many more..... 36

MOVIE IDOL POSTERS
HSM has been offering these exclusive Posters unavailable elsewhere. 4 color, 24 x 28 on heavy paper stock. Readers who have ordered have been amazed at what a bargain they are. . **34**

FILMS & TRAILERS
for sale. New films offered from our West Coast film supplier. Check page for this month's listings. 27

Every issue a "Collector's Item"

Hollywood studio magazine

ON THE COVER
The one and only incomparable Mae West, eternal sex symbol soon to be seen in her new film "Sextette." HSM's Special Photographic Collectors section in this issue.

CONTENTS

MOVIEREEL 6
Round-about, Star-beat, Festivals, Letters, etc.

A LEGEND IN HER OWN TIME- MAE WEST 7
Robert Kendall's exclusive interview.

SCENES FROM "SEXTETTE" 12

THE MEN IN MAE'S REEL LIFE 14
Kirk Crivello

COLLECTORS RARE POSTER/1932 24
Mae's first film with George Raft

35TH ANNUAL GOLDEN GLOBE AWARDS 18
Lee Graham covers Foreign Press' glittering star-studded night.

MOVIE-GOERS TAKE A TEXAS DETOUR 21
Patrick Wayne stars . . .by George Demetrious

MAN ABOUT TOWN COVERS THE HOLLYWOOD SOCIAL WHIRL 16

A DAY WITH RUBY KEELER 28
Lee Graham visits Ruby in her Laguna Beach home.

HUNTZ HALL IN "NEW FILM 'VALENTINO'" 29
Former Dead-end-kid today . . . Syd Gordon

JULIE NEWMAR UPDATE 37
Popular actress is busy . . . Jim Haspiel

CINEMA CHAT — 46
Doug Elmo Brooks

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Movietel

Rita Hayworth and Glenn Ford Win Valentino Awards

Rita Hayworth and Glenn Ford, have won the Rudolph Valentino Award for career excellence in ceremonies held at Bari's (Italy) historic opera house.

Hayworth arrived squired by her agent-manager Leonard Monroe to accept the solid gold statuette depicting Valentino as he appeared in "The Sheik."

Ford who co-starred in "Gilda" did not appear due to a conflict in his filming schedule.

Candidates for the Valentino Prize, a nostaligic event held each year since 1972, are nominated and voted upon by the Valentino Prize artistic committee from suggestions by former winners, including Elizabeth Taylor, Richard Burton, Sophia Loren, Anthony Quinn, Jeanne Moreau, Alain Delon, Liza Minnelli, Marcello Mastroianni, Gloria Swanson and James Mason.

The Hayworth-Ford winning combination has sparked a flurry of retrospectives in the Italian cinema, press and on the state RAI TV network.

RADIO HALL OF FAME HONOREES

WASHINGTON DC — Arthur Godfrey, Jim and Marian Jordan (known as Fibber McGee and Molly), inventor Guglielmo Marconi, and Walter Winchell have been elected to the Radio Hall of Fame of the National Assn. of Broadcasters.

The Hall was created in 1976 to recognize and honor those individuals who have made significant and lasting contributions to the radio industry.

The four new members will be inducted into the Hall of Fame at the NAB's annual convention in Las Vegas, April 9-12.

FILMEX CAMPAIGN

The Filmex Society, official support group for the Los Angeles International Film Exposition (Filmex) is launching a membership campaign according to Filmex director Gary Essert.

NOSTALGIA CRUISE

For nostalgia buffs, an 11-day Mexico cruise departing May 1 will round-out the spring season of special programs on a "high-note," as Freddy Martin, his "singing saxaphone" and orchestra will be aboard the Pacific Princess playing all of the old favorites.

Complete information on these special cruises can be obtained from travel agents or Princess Cruises, 2020 Avenue of the Stars, Los Angeles, CA 90067.

low-cost videotape editing system . . .

Vidtronics, Hollywood-based videotape production and post-production facility, has developed a revolutionary new, low-cost, off-line tape editing system. The system, named 'Videola,' was designed by Vidtronics' research department under the direction of Jack Calaway, director of engineering. Film editors, production or creative personnel, or even novices in editing can learn to operate the hardware with a minimal amount of instruction.

The editing system is portable (250 pounds) to allow its use in almost any location. It can be taken out on a 'remote', used in a producer/director's home or office, or it can be located in a normal editing facility.

In operation, the producer/director or editor uses two simple joy-stick controllers, which enable him to select the proper in and out points for the edits, and then allows for immediate preview and execution of the edit. The Videola logger uses a microprocessor to store the edit information on a small, 'floppy' magnetic disc, which is capable of storing up to 1600 edits. A special Vidtronics computer system is then used to recover from the disc all the information needed to prepare a CMX compatible edit decision list.

FILE THIS FACT - The largest *movie screen* in the world is one measuring 130 ft. by 39 ft. (5070 sq. ft.) built by Andrew Smith Harness LTd. of England and shipped to South Africa in Dec. 1967 . . . The largest *open air movie theatre* in the world is the one in West Berlin, Germany. One end of the Olympic Stadium was converted into an amphitheatre seating 22,000 people.

Starbeat — HOLLYWOOD

A new super-star on the way? See **John Travolta** in "Saturday Night Fever." . . . the ill-fated **Titanic**, which sank more than 65 years ago, has become more popular than ever this past season, with at least three producers working on motion pictures and/or TV versions of the liner, which sank after hitting an iceberg in the North Atlantic . . . The DISNEY PEOPLE ARE HOPPING onto the sci-fi bandwagon with an orig space satire titled "Snow White and the Seven Space Dwarfs" — and not animated, but live action, too. A new age is dawning! . . . Mary Tyler Moore, last year's recipient of the Academy of TV Arts and Sciences' Annual Ball tribute, presented the awards to this year's honoree, **Fred Astaire**, at the Academy's 22nd Annual Ball . . . Will **Charleton Heston** be "Robert E. Lee"? That is what James Ellsworth is hoping for his $10 million dollar production.

EAST COAST —

Van Johnson, now in London will soon be making his Broadway comeback with Ann Miller in Harry Rigby and Terry Allan's revival of "Anything Goes"... Two new personally written biog's are in the typewritten . . . **Lauren Bacall's** and **Maureen O'Sullivan's**. Lauren was recently in Boston for a tryout of "On The 20th Century"... **Celeste Holm** has been set to star in "Paris Was Yesterday," a one-woman show adapted from New Yorker journalist Janet

Continued on Page 30

ACADEMY'S ANNUAL STUDENT FILM AWARDS

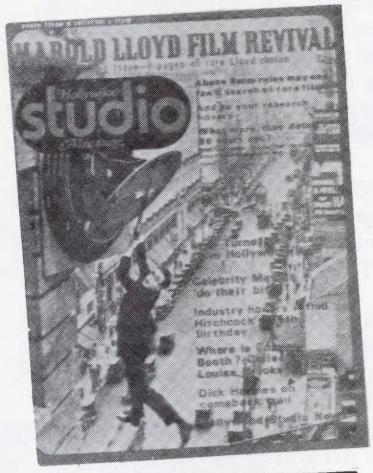
Entry forms and comprehensive rules for the Fifth Annual Student Film Awards competition sponsored by American Telephone & Telegraph have been distributed nationally by the Academy of Motion Picture Arts and Sciences and the Academy Foundation.

The national Student Film Awards ceremony, scheduled for May 21, 1978 at the Academy's Samuel Goldwyn Theater in Beverly Hills, Calif., will honor films in four categories: animated, documentary, dramatic and experimental. Winning student filmmakers in each category will receive cash awards of $1,000 and will be flown to Los Angeles for the awards ceremony. In addition, up to two merit awards of $500 may be awarded in each category, as well as an honorary award of $750 given at the Academy's discretion.

To be eligible for the competition, a film must have been completed after April 1, 1977 in a student-teacher relationship within the curriculum of an accredited institution of higher learning. Deadline for entries is April 1, 1978 (except in Maine, Rhode Island, Vermont, Massachusetts, Connecticut and New Hampshire, where the entry deadline is March 10).

Entry forms, rules and a list of regional coordinators may be obtained by writing the Academy of Motion Picture Arts and Sciences, 8949 Wilshire Blvd., Beverly Hills, Calif. 90211. (213) 278-8990.

WHAT WE ARE! — *Every issue a "Collector's Item"*



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Whirlybirds of Emulsion/So What's the Handle?/A Day with Betty Grable
Tinseltown Treasures find home /Millions made with family movies

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Subscribers enjoy receiving the special/editions we publish during the year. . ."Gone With the Wind", Bette Davis AFI award special, Joan Crawford Tribute, Elvis Presley Fan issue, Movieland Guide, etc. were among our most popular issues.

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THE ONE AND ONLY
MAE WEST
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MAE WEST 'SEXTETTE''

Hollywood's Eternal Sex Symbol

One of the screen's greatest sex symbols, Mae West with her casual good-humored attitude towards sex scores a new triumph in Sextette. Mae's famous lines like "She's one of the finest women who ever walked the streets"... "Is that a gun in your pocket, or are you just glad to see me?" are typical West classics.

Mae West in "She Done Him Wrong."

Exclusive Interview by ROBERT KENDALL

Mae West, Hollywood's eternal sex symbol, is back where she belongs, in a spectacular new movie, "Sextette", aglow with color, awhirl with lush song and dance numbers, in the grand tradition of Hollywood's golden-era musical-comedy hits.

"Come up and see me sometime," was a famous Mae West line delivered to her screen heroes. And this invitation became a reality for me when Warner's arranged my exclusive interview in Miss West's posh penthouse apartment in Hollywood.

A studio representative, and Mae's personal bodyguard were on hand for the occasion. It was an event from the moment the door opened leading into her apartment. Mae's apartment resembles one of her lavish movie sets from her 30's films. It is all done tastefully in white; white walls, white rugs, and white and gold French Provincial furniture. There is even a white and gold grand piano in the corner, and a mirrored wall on one side of the room. A series of windows which front the living room are draped in white satin, accompanied by venitian blinds.

There was a brief pause while I waited. And then Mae West appeared, wearing a stunning off-white, pant-suit outfit that fitted her famous curves to perfection. When she came closer and sat down in a chair near me I could see Mae had defied Old Father Time. She simply doesn't have wrinkles. Her peta-smooth skin is not a publicity gimmick! It's *for real.* She is indeed eternally youthful. Her eyes sparkled with enthusiasm as she discussed her latest movie "Sextette".

"What was your feeling about doing another film?" I asked Mae at the start of our interview.

"I had so much fan mail about doing another picture, I felt I had to," she smiled, "My fans have been so loyal to me, but they do want to see more of me (pause) in pictures. So I thought I'd better do "Sextette".

Mae paused a moment, and then mentioned, "I asked Dr. Richard Ireland the psychic I consult when I would do "Sextette", and he told me I would do something else first. He was right. I did the "Dick Cavett Show" first and then "Sextette".

At this point, I couldn't help comment on Miss West's remarkably unlined, smooth hands, and then she smiled, raising her famous eyebrows, and extending her beautiful hands, and said in her sexy, low voice, *"thats me all over!"*

"How many husbands do you have in your latest movie?"

Mae replied, *"Six* husbands and *two mislaid!"*

Reminescing, I told Mae how impressed I was with her performance at the Tent Theater production she did of "Sextette" back in Chicago a few years ago, at the Edgewater Beach Hotel. I recalled her courage in continuing her performance above and beyond the call of professional duty.

The leading man, Alan Marshall died during the show. The audience was never informed of his death. Someone substituted and read his lines. Not one person in the audience knew that night that Mae's leading man had died backstage. Once more she brought the house down with her marvelous performance. Even though she was stunned, deeply saddened, and frankly unnerved by what had taken place, she followed her motto, 'the show must go on', and delivered her comical lines with all the verve and flair that has made her so famous. The audiences never knew for a moment how upset she was because she didn't want to disappoint them or spoil an evening of fun for fans who had packed the theater just to see her perform in person.

The following day, the Chicago newspapers told the remarkable story of Mae West continuing her show, even after the leading man died backstage.

The very next night, I caught Mae in "Sextette" on stage and she was fascinating. After the show, I spoke with her, and couldn't help marvel at her poise, her kindness and spirit.

The second time I spoke with Mae West was when I was doing a story on Dr. Richard Ireland for a Psychic journal. Mae is a loyal friend of his, and when I asked her opinion of Dr. Ireland and his psychic ability to predict the future, she replied, "he's wonderful! He's been right on target with me and predictions concerning my career for years!"

REUNION: Mae West made her film debut with George Raft in "Night After Night" in 1932. They are re-united in the 1978 release, "Sextette".

When I asked her more about her own psychic experiences, she unhesitatingly told me, "The entire plot for *"Every Day's A Holiday"* flashed before my mind in 90 seconds and I knew exactly how this story should go!"

And go it did! *"Every Day's A Holiday"* remains one of Mae's biggest box office successes. On the streets of London last summer, there were posters of Mae West in a bright red dress, and the movie ad, proclaiming, *"Every Day's A Holiday"*.

And there is a holiday feeling when you are around Mae West. It is an event whenever, and wherever she appears.

When After Dark Magazine honored Miss West with its Annual "Ruby" Award at a big bash at the Beverly Wilshire Hotel, 600 were invited and about 1000 showed up. The crowd had all come to see if Mae West could possibly live up to her glamour image as Hollywood's eternal sex symbol. At the entrance to the hotel, I watched Mae West dramatically emerge from the long awaited black cadillac with her bodyguard Paul Novack. A marine guard stood by to clear the path for Mae West as the red carpet was literally rolled out for her grand entrance. Mae does possess a regal bearing, and no matter how much the people pushed, she maintained her composure. The crowd became hushed with nostalgic awe as Mae entered. Could this famous film star live up to her own fabulous reputation? Did she still have that stunning figure? Was her skin still rose-petal smooth?

"She looks fabulous," one man commented.

"Fabulous," someone repeated. *"Fabulous"*, the Los Angeles Times reported, *"the word echoed around the room."*

Mae made her way onstage amid the bravos and applause and as she stood in the glaring spotlight looking every inch the movie star she is, in her gold lame dress, and white fox stole, her violet eyes aglow with the applause and cheers, she dramatically accepted the Ruby Award.

Taking a deep breath, Mae swiveled her hips, and quipped in her own inimitable way, "As I always say, *anything* can happen after dark!"

Recalling the road-tour of "Sextette", Mae mentioned, "It was a *very* successful tour. We played "Sextette" in Chicago, Boston, Detroit, Cleveland, and then a long run in New York City and on to Canada."

"Why wasn't this made into a film before?"

"MGM wanted to do it," she acknowledged, "but the writers they put on the picture changed it so much I didn't want to do it then. And Warner's wanted me to do it but they opened it up too much and killed the laughs. And so I waited until it could be done in the right way, as I wouldn't want to do anything the *wrong* way."

That *Mae's way* is the *right way* is proven by the preview audience's response wherever "Sextette" has been shown. At a Westwood preview, thousands had to be turned away, and the audience lucky enough to get in gave the talented lady a standing ovation when the film was over.

Wondering about 'destiny' a moment, I asked Mae, "When you were a little girl did you *dream* of becoming an actress?"

Without hestitation, Mae smiled, "Yes. When I was six years old, I went on stage at an Amateur Night at the Royal Theater in Brooklyn."

"Did you have any stage fright?"

Mae laughed, "I was backstage worrying about the spotlight. I told the men who controlled the spotlight to make sure they put it on me. I was billed as *"Baby Mae"* and I was tiny. So, I wanted to make sure the audiences could see me. When I got on stage I was running from one side to the other, waving my arms, and stomping my feet to make sure they put the spotlight on me."

And the spotlight has been on Mae West ever since.

"My antics brought the house down with laughter," she recalled.

Perhaps it was this early moment when the audience in that Brooklyn Theater brought the house down with laughter over "Baby Mae's" antics that gave Mae West a fore-taste of the howls of laughter she could elicit from an audience through her antics.

"Did you see yourself as a *star*?"

"Yes," Mae smiled, "and I used to look up at the theater marquee when I was a young child and imagine what it would be like to see my name in lights. I used to spell my name Mae with a "y", but I thought Mae, with an "e" would fit better on a marquee."

"And how did you manage to make the step from amateur night to becoming a top-flight world stage and screen star?"

"I concentrated on my career as a child," she explained frankly. "I had a *success image* in front of me. And both my parents gave me great confidence. I liked to run errands to a store to buy spools of thread. The reason? Well, I could look in the mirrors in the store windows while I ran the errand, and in this way I could see my own reflection and how the audiences could see me on stage. And the errand became a method of improving my *stage presence!*"

"And then?"

"Hal Clarendon of the Gotham Theater in Brooklyn put me in child parts in his stock company productions. If there was no child part for me to play, I did songs. I didn't need to push."

"When you saw Broadway shows did

Bob Kendall with Mae West at " After Dark " bash at the Beverly Hills Hotel.

you dream of becoming a *star?"*

"I was a star!" Miss West replied. "I just needed a *bigger* theater and Broadway."

"How did you make the jump from *Brooklyn* to *Broadway?"*

"Ziegfeld came to the Brooklyn theater where I performing. He saw me and decided to use me in his lavish Follies on Broadway. I went up to Ziegfeld's office and started to look at all the scripts to find the right role. When I saw what was good for me, I'd make notes for the parts and songs. I could always find what was the best material for me, and then I'd change it around to fit my talent."

Mae's Broadway debut was in "A La Broadway" and "Hello Paris", a revue that opened at the Fulton Theater in September of 1911. Subsequent Broadway appearances were in "Vera Violetta" and "A Winsome Widow".

Reflecting on her first Broadway revue, Mae explained, "Cooke and Lorenz were slapstick comedians who came on stage. They were both busy with their routines. So I started looking at the script and changing it around until I felt it was good. The writers would insist on doing it their way. But once it worked out with the audiences, I could go on doing it my way."

"And what about your songs?"

"I'd go to the music publishers and search for material I felt would be good for me. If a song writer could get his composition into the show he'd do it for nothing just to get it in. On one number I used to do, I had eight encores ready with different lyrics for each encore. I knew how to stop the show!"

Even though Mae knew how to *"stop the show"*, she didn't stop doing shows.

Mae introduced the "shimmy" dance to New York in Arthur Hammerstein and Rudolf Friml's musical, *"Sometime"*, and she was soon the toast of Broadway. The first play she wrote, "Sex", was produced by herself, her mother and attorney Jim Timothy, a close friend and advisor. It opened at Daly's Theater in Manhattan on April 26, 1926 with Mae in the role of a waterfront prostitute. It was a tremendous success.

Her greatest success, however, was from her own pen, *"Diamond Lil"*, staged at Schubert Theater in Manhattan in April of 1928. After the New York run Mae took the show on tour.

She recalled, "I saw George Raft when he was a dancer at the beginning of his career on Broadway. And I told him he could act, but he insisted he couldn't talk. And then, of course George Raft went to Hollywood and became a star. So, when he was starring in the movie "Night After Night" he recalled the time I told him he would become a star, and he wanted me to join him in this movie for Paramount Pictures. So, I came to Hollywood to make my film debut under a $5,000 a week contract."

And the rest is cinema history. Mae starred in "She Done Him Wrong" the screen version of "Diamond Lil", which was such a huge hit it saved Paramount from bankruptcy during depression days.

"I picked Cary Grant out of a chorus line for my leading man in "She Done Him Wrong," Mae recounted. "And he is a wonderful star."

George Raft remembers Mae in "Night After Night" saying she stole everything but the camera in that film.

Hit after hit followed. *"I'm No Angel."* Then came, *"Belle of the Nineties"*, *"Klondike Annie"*, *"Go West Young Man"*, and *"Every Day's A Holiday"*. In 1938, Universal Pictures signed Mae to star with W.C. Fields in *"My Little Chicadee"* for which she wrote the scenario. At Columbia, she starred in *"The Heat's On"*, in 1943, and *"Goin' To Town"*. Mae returned to the stage with her hit play, *"Catherine Was Great"*, which she wrote and produced in 1944.

She was a big hit with her night club tour with the muscle men which kept her before the public. She has also made several televison appearances and then her role in *"Myra Breckenridge"* where she amazed people with her fabulous appearance.

And now, *"Sextette"*.

Concerning W.C. Fields, Mae put it this way. "W.C. Fields was a very careful performer. His comedy didn't conflict with mine! I gave him everything he wanted and he was very sweet and nice."

About Adolph Zukor, she mentioned, "He was a wise and wonderful man. He told me my films pulled Paramount out of Receivership."

On director Raoul Walsh who directed her in *"Klondike Annie"*, "Raoul Walsh understood me. He carried out a lot of things I wanted him to do!"

And about Hentry Hathway, who directed Mae in *"Go West Young Man"*, she smiled, "I never had any difficulty working with him."

On Gregory Ratoff, who directed *"The Heat's On"*, at Columbia, she recalled, "He recognized my individual style, and we worked together very well."

Concerning, the cast of "Sextette", Mae enthused, "We had a wonderful cast. Timothy Dalton is a good leading man for me in this movie. He's done a lot of stage work in Britian, and some fine television and movie work."

The cast includes Dom DeLuise, along with such big performers as Ringo Starr, George Hamilton, special guest stars, Tony Curtis, Alice Cooper, and cameos including Walter Pidgeon, and George Raft who worked with Mae in her very first movie.

Everyone is always curious to know Mae West's beauty secrets. For it is a fact, she does possess a remarkable youthful appearance, on screen and off. There must be a reason.

"To begin with," Mae explains, "My father was an athlete. I remembered the food we ate. I wouldn't eat it unless it did something for me. Mother was a

good cook. I never cared to drink as I never liked alcohol."

"I drink Puritas Water, Poland water. Every city I played in, I had my own water. I'd send it to the Chef so he could use it in cooking my food. And I bathe in this water."

"What keeps your skin so soft?"

"I use to use Cocoa Butter," she smiled.

"And your trim figure?"

"Plenty of exercise, and good massage. That keeps me in shape."

"I won't eat anything but fresh fruits and vegetables and fresh juices," Mae revealed. "I don't want to eat artificial foods. My vegetables are steamed to maintain their vitamin and mineral food value."

And she doesn't smoke.

No doubt about it, Mae West does radiate good health and from what she says about her diet, and her exercise it is understandable why. "And I have a happy outlook on life," Mae added.

A *merry* heart doeth good like a medicine! Mae's heart is merry. She is a relaxed, tranquil person who radiates happiness. Her good humor and wit are not for the movies alone. For when you meet her in person and visit with her, she enjoys joking and laughing and talking about her colorful life. There is an absence of bitterness, or complaining. Here is a woman who modestly accepts her huge success and her radiant apperance is but a reflection of her inner beauty. And perhaps that is why it's so much fun to watch her in movies, see her on stage or on television or talk to her. Mae West really does make every day a holiday! ☆

Mini-interview with Mae West fan

Dan Price: talented, energetic young film-maker from Southern California whose love for the movies (and Miss West) started when he was just a kid. He is the proprietor of one of the largest and most unique private film archives in the world. When he was just seventeen his grandfather unexpectedly purchased the holdings of the American Film Registry of Chicago, at auction for him. That launched Dan Price in a career as a prominent film archivist and historian, engaged in the sale of stock and news-reel footage and possessing unique holdings that helped tell the story of entertainment and our times. He possesses much memorabalia, over 17,000 recordings (from the earliest), and much knowledge of the "ins" and "outs" of Hollywood lore, and the whereabouts of rare motion pictures. He is a highly sought after consultant by studios and networks for special projects, most recently, CBS' *"Golden Age of Television"*, and Stephen Spielberg's, *"I Want To Hold Your Hand"* (to be released in March of this year).

Question: What do you like about Mae West movies? What has intrigued you so much about her films?

Answer: Miss West's films, which are such total creations of her are all exceptional. They display her innovation, instinct, and wisdom. When she first came to Hollywood she was so much more advanced than what she found here. She has always been ahead of her time. She was aware of all the information about healthful eating and the right road that today's generation is just discovering. Miss West has it so together and has had it together for such a long time.

"She has written her own chapter in the history of Hollywood sex symbols. I think the Academy should present a special Academy Award to Mae West as the *"Queen of Screen Sex"*. After all, she has contributed so much, and Oscar is sort of a "muscle man".

Question: What do you think has made Mae West a *unique* personality?

Answer: "What makes all unique personalities? Her tales of her childhood are of a beautiful, magnetic young Leo, the daughter of a family that loved and encouraged her unique brand of wit and charm. That encouragement made her especially at home on the stage where her fabulous personality evolved and evolved. She is living proof that you are as young as you feel and think. That philosophy and beauty combined with tremendous faith, faith in God and his infinite love, faith in herself, faith in those who love her, makes Mae West the serene and peaceful yet electrifying personality she is."

Question: What inspired your film which was a series of composite clips from Mae's biggest movie hits, which was shown at the "After Dark" party?

Answer: "It was a labor of love, a key ingredient for an entertaining motion picture."

Question: What was the title of the film?

Answer: "Gentlemen Prefer Mae".

Question: Have you met Mae West?

Answer: "Have I? Dinner with Mae West can do incredible things for the human spirit."

Question: How do you find her off-screen as a personality?

Answer: "Miss West radiates with light and goodness. She is a character, capable of constant surprises, some of them a little "kooky" (perhaps the word is innovative). She usually has all angles and curves covered, if you know what I mean. Also, she never forgets that she *is* Mae West and knowing that she is Mae, the one and only, admired and loved by everyone, keeps her adorable motor purring at full pitch. Off-screen, Hollywood's self-styled "Queen of Sex" is the "Queen of Love". She exudes love and is surrounded by it."

Question: Did you see "Sextette"?

Answer: "Yes, I did. I, like all her millions of fans all over the world wanted her to do another movie. Well, here it is! It is an inestimable thrill to see Mae West on the big screen again."☆

The inimitable one and only Mae West.

Mae West from "Sextette." Mae's back in black and silver and dazzling diamonds.

HOORAY FOR MAE!

The incomparable MAE WEST is back in a lavish musical comedy "SEXTETTE", to thrill millions of movie fans the world over! Vibrant Mae West cavorts on screen in some of the wackiest, comedy scenes ever filmed.

"SEXTETTE" is adapted from Mae's own New York stage hit, and stars Mae as a popular stage star. Timothy Dalton plays Sir Michael Barrington, London nobleman and a bewildered sixth husband. Dom DeLuise co-stars as Mae's hyper-kinetic personal manager. Ringo Starr plays a European movie-director, and is one of Mae's former husbands. Keith Moon, rock star drummer of THE WHO is featured in a hilarious role, as a fluttery international dress designer.

"Sextette" is directed by Ken Hughes, and produced by Dan Briggs and Robert Sullivan, with Warner Toub as Executive Producer and Don Henderson as Line Producer.

Edith Head, Academy Award winning dress designer created a fabulous wardrobe for Miss West in her triumphant movie return.

Disco King Van McCoy, creator of the current dance craze, 'The Hustle' has done the "Sextette" musical score.

The "Sextette" plot revolves around the amourous adventures of Mae, a beautiful, sexy American movie superstar, and her brand new husband, British nobleman, Timothy Dalton, as they try to consumate their marriage in an ornate bridal suite in a posh London hotel.

Hordes of reporters interfere, and Mae is unexpectedly confronted by several ex-husbands whom she must introduce to her latest catch, dignified nobleman spouse, Timothy Dalton.

Mae's love life is further complicated by Dom DeLuise, her personal manager who promises a U.S. government secret agent Mae will charm one of her ex-husbands, a Soviet diplomat, into withdrawing his veto of an international peace-keeping treaty.

In the meantime, Mae's explicit memoirs of her ex-husbands and lovers, carefully recorded on cassette tape, gets out of her hands before she can destroy it. It must be kept from her new husband.

Between these madcap proceedings spectacular song and dance numbers, such as "Hooray for Hollywood", featuring Mae and company, light up the screen.

Special Guest Stars include, TONY CURTIS, ALICE COOPER, DOM DeLUISE, co-stars GEORGE HAMILTON.

CAMEO PERFORMANCES by RONA BARRETT, REGIS PHILBIN, GEORGE RAFT, WALTER PIDGEON, VAN McCOY, and KEITH MOON.

Opening scene from "Hooray for Hollywood" number from "Sextette". Mae West and Timothy Dalton (center right) shown here.

Bridal Reflection: Mae and her latest catch, (husband #6), a British nobleman, no less, enacted by Timothy Dalton.

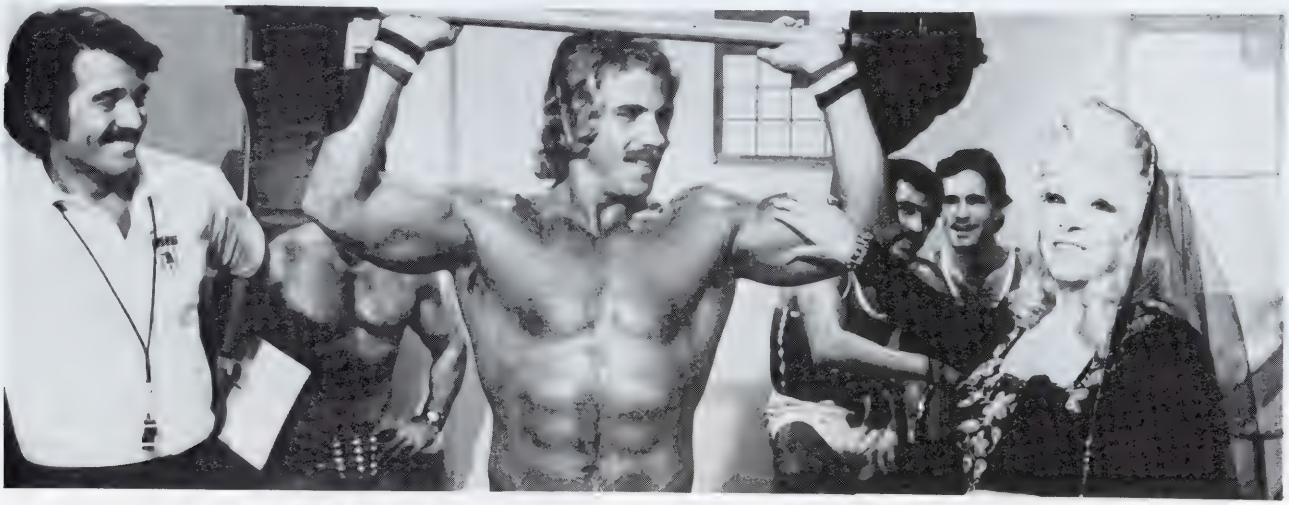
Wedding day for Mae in "Sextette." Dressed in bridal gown, white veil with white flowers, Mae is beside her fantastic golden Swan bed.

Mae West with Timothy Dalton in a scene from "Sextette" her new film.

Tony Curtis eyes Mae West's dazzling diamond necklace in this scene from "Sextette".

Mae West with Ringo Starr in a scene from "Sextette."

Hilarious highlight of "Sextette" when Mae West meets Alice Cooper.



Mae West visits her muscle men at the gym, in a scene from "Sextette".

THE MEN IN MAE WEST'S REEL LIFE

"It's not the men in my life that counts . . . it's the life in my men . . ."

By Kirk Crivello

The scene is Paramount Studios, the lot that Mae West single-handlely saved from bankruptcy during the big depression. Miss West is working on stage 26 starring as Marlowe Manners in SEXTETTE, adapted from one of her plays. Visiting on this particular sunny afternoon is her Broadway leading man from "Diamond Lil" - Jack LaRue. Still incredibly handsome and dapper, the one-time screen bad guy has survived over 45 years of changing trends and times.

During breaks in the filming, Mae West with boy-friend Paul Novak returns to her portable dressing room reminiscencing with Jack about "Diamond Lil" and their only film together, GO WEST YOUNG MAN. He later said, "I learned just about everything from Mae West. She's a marvelous, kind woman, totally honest and through these many years our friendship remains as strong as when we worked on Broadway in "Diamond Lil."

When gangster movies ruled the 1903s screen, the busiest movie hood of all was Jack LaRue (his real name is Gaspare Biondolillo). "I was just a $250-a-week contract player at Paramount (1933) when George Raft turned down THE STORY OF TEMPLE DRAKE (based on William Faukner's best-seller, "Sanctuary"), recalls Jack. "The studio put him on suspension and called me in to take over the part of Trigger. There never has been a bigger heel than that character. I raped poor Miriam Hopkins and then killed a cripple." Raft thought Trigger was too heely, and that who ever did it would be writing finis to a budding career." He still says he did the right thing and that Jack did kill his career. "That's silly. What career? I had none at the time, but after TEMPLE DRAKE I never worked less than 35 weeks a year. One thing about a heel, he can always work. And let me tell you something - the women liked my character in that picture. I got all kinds of mail. You wouldn't believe what some women wrote to me."

"Say, I just remembered I didn't always play heels. I played priests in CAPTAINS COURAGEOUS, SLAUGHTER ON TENTH AVENUE and "Cheyenne" on TV, and my first one was back in 1932 with Gary Cooper in FAREWELL TO ARMS.

Jack, who recently appeared in the all-star WON TON TON, THE DOG WHO SAVED HOLLYWOOD, says, "Movies shot these days are nothing like those old gangster classics." Villains today? "It's a lost art."

In the words of its star, George Raft, "IN NIGHT AFTER NIGHT (1932) Mae West stole everything but the cameras."

Cary Grant played a mission church minister who keeps a watchful eye on Mae in SHE DONE HIM WRONG (1933). Based on the play, "Diamond Lil," the film contains such famous lines as "Come up and see me sometime," and "I'm doing a job that I never did before."

Jack LaRue, a suave heavy with good looks and well-polished hair was launched as a romantic lead. But the attempt went no further after THE STORY OF TEMPLE DRAKE, when LaRue found his perfect niche specializing in sharp heavies, often with criminal tendencies. Here with Rochelle Hudson in Allan Dwan's THAT I MAY LIVE. Rochelle Hudson was the only ingenue ever to be featured in a Mae West star vehicle, SHE DONE HIM WRONG (1933).

"I saw Cary Grant walking on the Paramount lot, and I asked 'Who's that? If he can talk, we'll take him! I always wanted to have good-lookin' guys in my pictures to keep the ladies interested. I know I once said, 'Tall, dark, and handsome,' but that was just because the sound of the words were nice" . . . Mae West. I'M NO ANGEL with Cary Grant (1933).

Universal approached Mae West with a proposal to make a picture with W.C. Fields. Mae accepted. What followed was the stormy collaboration that produced MY LITTLE CHICKADEE (1940).

In 1934, Cary Grant shared a Santa Monica beach house with another West leading man, Randolph Scott. Their bachelor digs had been the subject of several fan-magazine lay-outs. Scott caught up with Mae in GO WEST, YOUNG MAN (1936).

LEE GRAHAM . . . MAN ABOUT TOWN

On consecutive evenings three lovely ladies -- a songstress, a columnist and an ageless beauty --- were honored with parties.

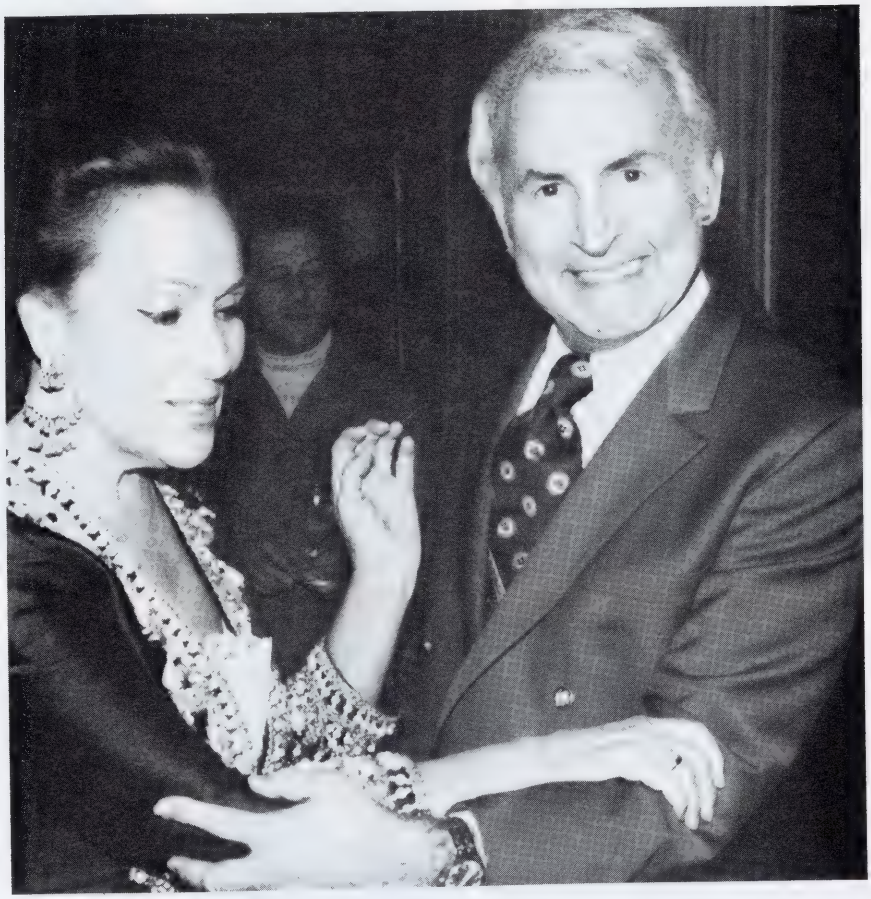
First things first -- United Artists Records saluted **Tina Turner** on the release of her first solo album with a gathering at Chasen's where the bar area was converted into a disco.

When her marriage to Ike Turner ended, so did their musical partnership which had begun in St. Louis when Tina was 17. On stage she combines good-natured erotica with super-charged rock becoming a one-woman sexual revolution with her constant motion. Off stage the coffee-colored redhead is less explosive, but still vivacious. In discussing audiences, Tina observed, "Blacks talk back while most whites restrict themselves to foot tapping."

Dorothy Manners did not want a party. Herald Examiner publisher Francis Dale convinced her they couldn't let her retire after 42 years without some commemoration, so Dorothy finally agreed, with the stipulation that the party be small. Indeed it was -- an intimate black-tie soignee soiree for 40 at the Bistro. As the honoree noted in her thank-you speech, "I wanted the people I have admired the most, known the longest and loved the most. You are they!"

Among Dorothy's long-time friends, and first to offer a toast, was John Wayne whom she knew when he was Marion Michael Morrison, just out of USC where he was a football star. Harriet Parsons remembered recommending Dorothy to her mother, Louella, when the late columnist was looking for a legman. Louella reluctantly agreed to use a woman assistant "temporarily." On their twenty-fifth anniversary, Harriet sent Louella and Dorothy a bottle of champagne with the note, "I'm sorry it didn't last."

Others enjoying Kay and Francis Dale's warm hospitality ("You are not here at our invitation, but Dorothy's request") included the honoree's assistant, Dorothy Treloar, who is taking over her syndicated column; Edie and Lew Wasserman; Eva Gabor and Frank Jameson; Kay Gable and Dr. Robert Helmer; Lorena Mayer Nidorf and Frank McCarthy; Bonnie and John Green; Rosemary and Robert Stack; and Barbara Stanwyck, who shuns parties, "But I wouldn't miss this one."



"Shall we dance?" seems to be the question our Man About Town is asking Dolores Del Rio at cocktailery producer Hall Bartlett gave to welcome her back to the American screen in "Children of Sanchez." (Photo by Yani Begakis)

That brings us to **Dolores Del Rio**, as indifferent to time as the Mona Lisa. Admittedly in her seventies, she is no less dazzling than when she arrived here in 1925. Hall Bartlett, producer of Dolores' first American film in 13 years, "Children of Sanchez," and his bride, Lupita, hosted the party in Dolores' honor at their Bel-Air mansion.

Del Rio, in a black gown trimmed with gold and pearls, reminisced with King Vidor who directed her in "Bird of Paradise" ('32); Gene Raymond who played opposite her in "Flying Down To Rio" ('33); and Joseph Cotten, her leading man in "Journey Into Fear" ('42). It was also reunion time with such friends as Ruby Keeler, Margo and Eddie Albert; Cyd Charisse and Tony Martin; Rita Hayworth.

The question every woman asked, mentally or verbally, was the secret of Dolores' beauty. Her answer: "So long as a woman has twinkles in her eyes, no man notices whether she has wrinkles under them." More practically, she never smoked or drank, sleeps long hours and drinks 30 glasses of water a day. More esthetically she advises,

Photo by Yani Begakis

Dolores Del Rio and Gene Raymond reminisce about their co-starring film, "Flying Down To Rio," at party in her honor.

"Streamers" stars -- Ralph Meeker, Bruce Davison, Charles Durning and Richard Thomas -- at Matteo's supper party which followed their Westwood opening.

Merle Oberon and husband, Bob Wolders, arrive at Studio One's Backlot Theatre for special performance by Joshua Logan.

"Take care of your spiritual beauty and that will reflect in your face."

Two plays of more than usual interest opened back to back -- "Streamers" at the Westwood Playhouse and "The Devil's Disciple" at the Ahmanson.

Following the premiere of "Streamers", producer Norman Twain hosted an Italian supper at Matteo's. When **Richard Thomas** stopped by our table and noticed the wine, he confided that he is a wine freak and has a cellar in his Los Feliz home where "there must be a thousand bottles."

Rex Harrison didn't appear until the last act of "The Devil's Disciple," but when he did, he just picked up the play and carried it away. Outside of the fact that he's a paunchier, probably from leading the good life at his 20-room villa in Portofino, Italy, Rex remains the "Himage" of urbane English suavity. Even at 70, sexy Rexy still has that blase and sartorially elegant manner that gives him an astounding air of effete virility.

Lordy, Lordy, Lordy, what a party!

Kaye Stevens playfully pushed **Danny Thomas** and he fell into a trophy cabinet with glass flying all over; Gerald Ford's son, Jack, in plaid shirt and khaki pants, was mistaken for a crasher; after downing Mai Tais, one guest made a pass at a nude mannequin ("I fantasize"); an ill-bred parrot yelled obscenities; Phyllis Diller, in furs and jewels, was escorted by Rod McKuen, in levis and sneakers; Natalie Wood and Robert Wagner took refuge from the maddening crowd in Gisela Guttman's Gallery off the showroom; and the Defina Dancers led an Afro-conga downstairs when it got too crowded upstairs.

That's the way it was at decorator Phyllis Morris' tropical bash at her California showroom. It was "Parrotdise" as exotic birds whooped and hollered along with the 400 guests.

The honorees were Grace and Harold Robbins ("It's wild and we love it"). Our vivacious hostess felt that Harold's new "star" on Hollywood Boulevard deserved a celebration, so the dance floors (yes, there were two) were shaped like stars. Don't you love it?

The world lost a great comic. I lost a loyal friend. Everyone at **Jack Oakie's** funeral had a special memory. In his eulogy Buddy Rogers recalled that in 1927 he shared a dressing room at Paramount with Jack, Gary Cooper and Richard Arlen, the "Four Musketeers" each hoping to make it in talkies. Adding to memories of Jack's films, the organ played "Did You Ever See A Dream Walking?" and "Stay As Sweet As You Are," and Patricia Morison sang "You'll Never Know."

I first remember Jack from my childhood when he was playing football for Paramount College. Before we became close I would see Jack and his devoted Vickie sitting in the front row at theatrical openings or at parties where Jack was surrounded by admirers. Over the years I became a regular visitor at their 11-acre Northridge ranch where Oakie and his "governess" (Vickie) loved to entertain in the playroom filled with movie memorabilia.

For the past 15 years I helped Jack observe his birthdays. I was at his home on his last when he turned 74. He requested his 8 closest friends be invited and I was honored to be included. Although Jack was known to take a nip (sometimes more), he had been on the wagon for months, observing "Now that I've quit drinking nobody makes sense."

I remember his breezy personality, incredible memory, the wise-cracks and fun. But most of all, I cherish his kindness, gentleness and warm friendship. Rest in peace, Jack!

Marty Allen shows Stockard Channing some artifacts at decorator Phyllis Morris' party in her California showroom.

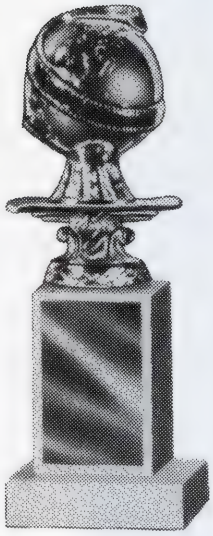
A couple of week before Jack's death, **Sally Eilers** died. I knew her pretty well in the fifties when she was an inveterate party-goer. By this time, her career was over due more to her irrepressible behavior and irresponsible ways than any lack of talent. But her wit remained bright -- and her language salty, a fact which made disapproving Louis B. Mayer cancel her MGM contract. It also made her a close friend of Marion Davies who relied on Sally for off-color jokes.

Even though she was beset with personal problems and illness in the last years, Sally kept her outrageous sense of humor. In the early seventies when Gloria Swanson was touring in "Butterflies Are Free," she received a back-

Continued on Page 26

SURPRISES & SENTIMENTS AT GLITTERING GLOBES

35TH Annual Golden Globe Awards



"And the winner is . . ." Yep, it's the award season again. Of them all, far and away the most relaxed and spontaneous are the Golden Globes presented by the Hollywood Foreign Press Association. Dress is formal, but the atmosphere is informal.

There are always some surprises. Certainly a big one this year was "The Turning Point" winning as Best Picture--Drama over odds-on-favorites "Star Wars" and "Close Encounters of the Third Kind." An even bigger surprise was Angie Dickinson's admission during cocktails that she is less than enthralled with "Police Woman" for which she was nominated as Best Television Actress-Drama. Her requests to executives have been ignored and, at this point, she doesn't plan on returning to the series next fall. Datewise, the surprise twosome was Globe winner Leslie Ann Warren, former wife of Jon Peters, with Bob Silberstein, former husband of Diana Ross. To no one's surprise, World Film Favorites, Barbra Streisand and Robert Redford, failed to show.

The Globes gala in the International Ballroom of the Beverly Hilton glittered with Tinseltown in all its finery. One of the most sentimental moments in the Association's 35-year history came when Richard Burton presented the Cecil B. DeMille Award for outstanding contribution to the entertainment industry, to that great clown, Red Skelton who joked about the three signs of old age. "First is loss of memory . . . and I forget what the other two are."

We were seated at a table adjacent to the one occupied by the outrageous Richards, Burton and Harris, with their wives, Susan and Ann. The Welshman and the Irishman were on the wagon, but nevertheless exuberantly uninhibited. Their former booze buddy, wild Irishman Peter O'Toole ("I can drink them under the table -- and have") opted not to wear a tux, but chose a gray suit with brown shoes and his beloved emerald green socks ("I don't feel secure without them").

"I have a picture in my mind that he's revolving--probably air cooling Forest Lawn," Red Skelton quipped when he accepted the Cecil B. DeMille Award from Richard Burton. Red received the evening's only standing ovation.

Jill Ireland and Charles Bronson applaud Richard Burton who thanked "the mothers and fathers of all the people who voted for me."

Neil Simon holds the Globe for Best Motion Picture Comedy and Best Screenplay ("the Goodbye Girl") presented by Peter Falk.

Best Actor and Actress in a dramatic motion picture, Richard Burton ("Equus") and Jane Fonda ("Julia") surrounded by Marsha Mason and that rowdy Irishman, Peter O'Toole.

Ann Turkel and Richard Harris, the event's most amusing presenters.

Herbert Ross accepts directoral honor for Best Motion Picture-Drama ("The Turning Point") from Michael Douglas.

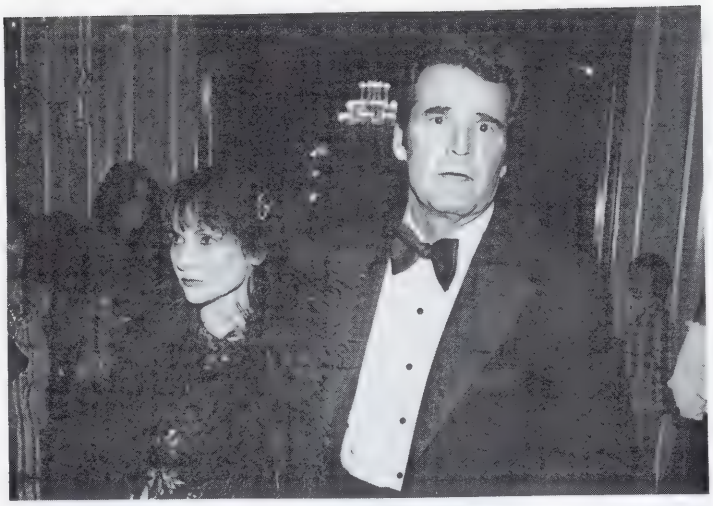
Marisa Berenson and Miss Golden Globe, Elizabeth Stack, smile as Henry Winkler acknowledges his award as TV's top comedy actor in "Happy Days," presented by John Cassavetes.

Co-stars of "Goodbye Girl," Richard Dreyfuss and Marsha Mason, holding their Globes for best Actor and Actress in a comedy (motion picture) with presenters Lee Marvin and Lee Grant.

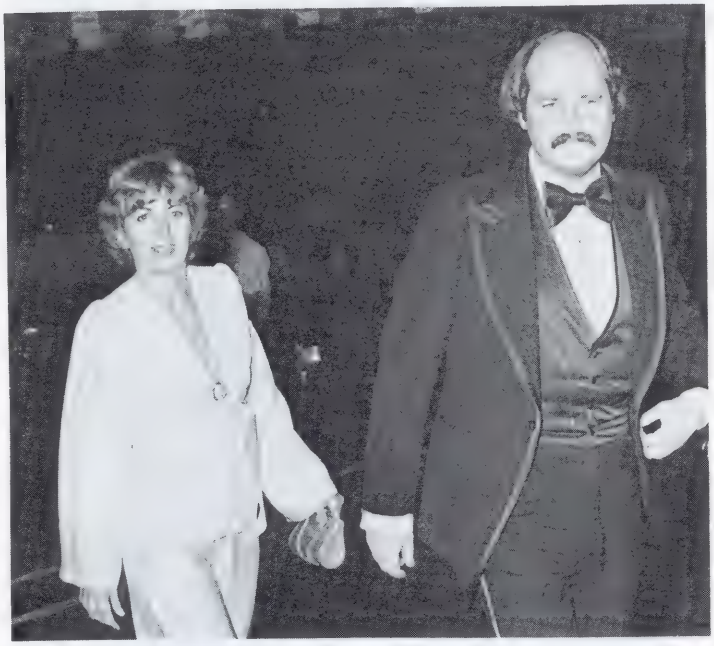
Lorna Luft, substituting for sister, Liza Minnelli, singing nominated song, "New York, New York."

Sally and Telly Savalas enter the ballroom.

Presenters Toni Tennille and Mark Hamill ("Star Wars").



Lois and James Garner.



Penny Marshall and Rob Reiner arriving at the Beverly Hilton.

Hal Linden sings the winning song, "You Light Up My Life."

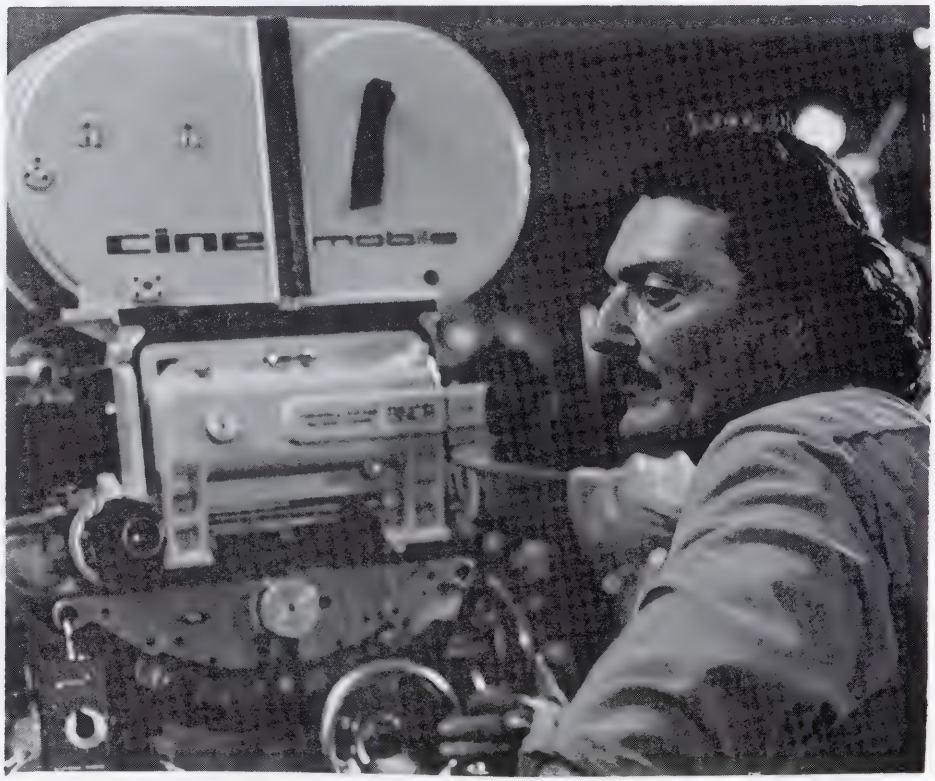
Moviegoers take a "Texas Detour"-Patrick Wayne

Interview by George Dimitrios

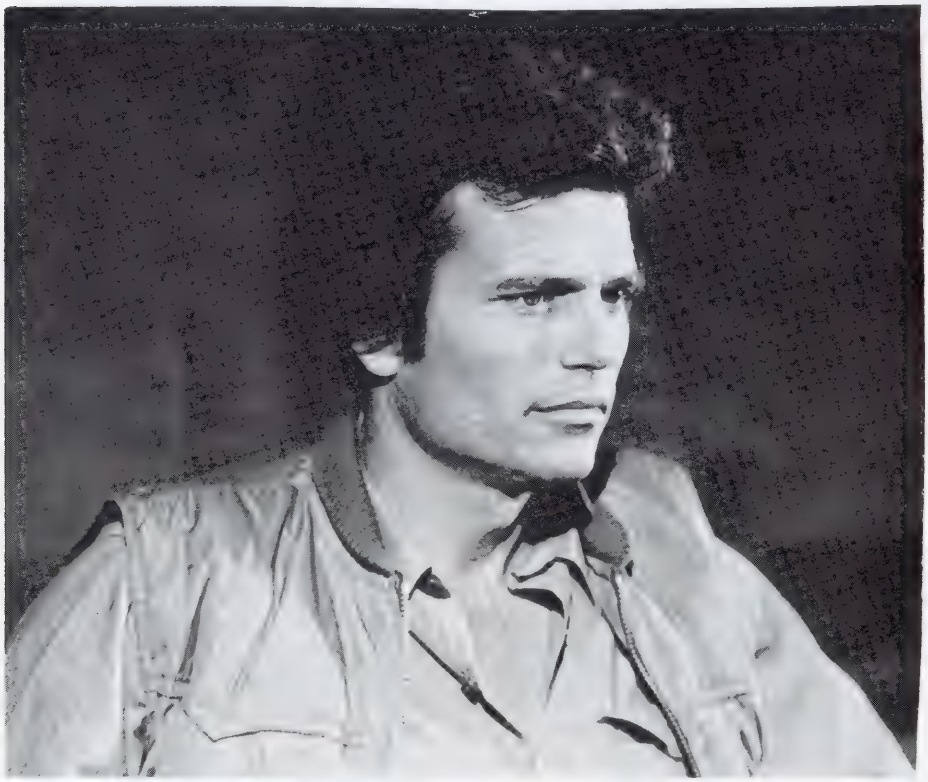
Hickmet Avedis brings to his motion pictures the same colorful, fast-paced action that has always been part of his own personal background. The other day in his offices at Hickmar Productions, Inc. at the Burbank Studios in an exclusive Hollywood Studio Magazine interview, Avedis was enthusiastic about his latest film release, *"Texas Detour"* starring Patrick Wayne, Priscilla Barnes, Cameron Mitchell, Lindsay Bloome and Michael Mullin.

Sitting behind a huge desk, covered with piles of manuscripts, stills and letters, Avedis leaned back in his large leather chair and relaxed for a moment in his usual minute-tight schedule.

"Wherever we have pre-viewed *"Texas Detour"*, audiences have been very enthusiastic, indicating we've got a hit on our hands. Last summer Patrick Wayne, John Wayne's talented young son, scored throughout the world in *Sinbad the Sailor"* and judging from the audience's reaction to this movie starring Wayne, we have every reason to believe lightning has struck twice and Patrick Wayne will pull them in to see *'Texas Detour"* too.



Hickmet Avedis, Director, Producer of the action-packed movie, "Texas Detour".



Patrick Wayne, son of movie-great John Wayne scored in "Sinbad the Sailor" and triumphs again in "Texas Detour".

After a couple of phone calls, and an interruption by the secretary our interview continued.

Texas Detour" tells a story about two brothers and a sister who go from California to Nashville in their van. However, when they get to Texas, their van is stolen. At this point, they head to the nearest Texas town to try to find their way out of this dilemma.

Cameron Mitchell is the wealthiest man in town and trouble develops when his son and daughter fall in love with two members of the traveling party in the van.

'A series of taut, tense moments follow; compounded by the problems they have encountered with the robbery of their van. Feelings run high and when one person decides the solution is to kill a romantic competitor, the picture's most suspenseful moments begin."

We have a fantastic chase sequence where a van "jumps and sails" in the air for 136 feet. This was a next-to-impossible sequence to put on film. Only with the tremendous teamwork of the crew, and a real genius of a stunt man

could we have ever done it."

The explosive, dramatic events chronicled in the movie *"Texas Detour"* are representative of Hickmet Avedis' concept of moviemaking.

Avedis brings an excellent background to the movie industry. He began his studies in England, majoring in Drama while in college. Following graduation from the University of London, Hickmet pursued his life-long interest in film by producing several 16 mm shorts.

Later, when me met with BBC TV officials, they became so impressed by what they saw of Avedis' potential they hired him on the spot. Two weeks later, he was sent to Sudan, Africa to produce documentaries for the BBC TV station.

"I lived in the jungle making documentaries on 'snakes' and 'crocodiles'. All in all, I spent two and a half years there," he reminesced. "Jungle heat is humid. It is not easy to work under such circumstances. Yet, I liked it. We also made some interesting documentaries on 'monkeys'. And then came the most challenging assignment of all. We were assigned to produce a documentary film on 'cannibal kingdoms'. We filmed on the colorful Solomon Islands in the Red Sea. This is where the cannibals have been exiled to. To complicate matters, the island where we filmed was surrounded by sharks."

Yet those harrowing two and a half years of movie-making in Africa were an important ingredient in the success of Avedis as a film-maker. For it was here in Africa, under such gruelling circumstances, he developed the discipline and skill that mark him as a unique professional film-maker, who never allows adversity to deter his film projects.

"And what happened then?"

"I returned to England," he explained, "and went on with my training at the London School of Film Technique. Next door the Royal Academy of Dramatic Arts offered superb productions which I was privileged to see."

Following graduation from the London School of Film Technique, Hickmet Avedis headed for Hollywood, checking in at the famed USC Cinema Department. Here, he not only picked up his Master's Degree in Cinema, but won the George Cukor Award for his film work while attending this university.

"I decided to stay in Hollywood as I have always considered Hollywood as the most important film center in the world. More Hollywood movies are shown in theaters around the world than all the film output from other nations combined."

"And then?"

"Among my first films was *"The Teacher"* starring Angel Tomkins. It was a low-budget film, released by American-International but it did very well at the box office. And then came *"Scorchy"* starring Connie Stevens."

"What was *"Scorchy"* about?"

Leaning back in his high-back black leather chair, Avedis reminesced a moment, *"Scorchy* was about a glamourous undercover police woman played by Connie Stevens, who cracks a big dope ring. It was set in Rome and Seattle. Seattle proved to be a beautiful backdrop for this action-packed picture. We had a chase sequence at the end of the movie the audiences loved."

"And now?"

"We're busy at work on a new movie called, *"Strychnine"*. And we are deep into the upcoming distribution of *"Texas Detour"* which lives up to my motto of movie-making."

"What is that?"

"People come to theaters to get away from their own lives. They don't want to be preached to or exposed to pandering sex or blood-gushing violence. They want to be entertained. And my movie-making motto has always been to make movies to entertain people the best way I know how with a good story, good performers, and a well-paced production." ☆

Patrick Wayne finds romance in the arms of Priscilla Barnes in "Texas Detour".

Cameron Mitchell gets caught in the middle of conflicting emotions in Hickmar Productions, "Texas Detour."

Patrick Wayne with R.G. Armstrong during a tense moment in a jail scene in "Texas Detour".

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1966 — 3 Reels

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Yes, at last an authentic record of a live concert by the never to be forgotten or equaled Beatles, performing inside Tokyo's largest judo arena before a full house of 20,000 screaming fans. All the excitement and glitter and all those great songs are now available for the first time in 16mm and S8S, in either black and white or color. You'll see and hear the Beatles perform all these hits: Rock and Roll Music, She's A Woman, If I needed Romanace, Day Tripper, Baby's In Black, I Feel Fine, Yesterday, I Wanna Be Your Man, Paperback, Writer and I'm Down. Own your own permanent documentary of the most famous and successful group in music history in their prime and at their peak in stardom. Our preprints derive from a color kinescope — the concert was originally video-taped, then transferred to film. And of course the songs are all sung in English — no Japanese!

THE BLACK COIN — 1936 — 15 CHAPTER SERIAL

Ruth Mix, Dave O'Brien, Snub Pollard, Bob Walker, Ralph Graves, Bryant Washburn, Robert Frazer, Yakima Canutt. During the middle age wars between Musselman and Christians, crusaders etched various Christian symbols on Saracen money, and the sign of Santa Clara appeared on certain Arabic silver pieces which through the years have gradually turned black. According to the Arabs, the coins are "megnum" or devil cursed, as are those that possess them. Having one of the Black Coins, Terry Navarro (Dave O'Brien) secretly attempts to leave Tangiers with some valuable papers entrusted to him by his employer. Discovering that Dorothy Dale (Ruth Mix), a secret Service operative ("In our business you must distrust everyone" she says calmly), and a man named Prescott (Ralph Graves) are aboard the same plane, Ali Ben Aba, an Arab smuggler, starts plotting to stop them. Word gets around fast, and before long seemingly everyone wants to get their hands on the Black Coin, and find out whats contained in those papers. A rip bang action packed serial with ship explosions, train wrecks, shark attacks, cars over cliffs, and a first fight every four minutes.

Episode one 4 reels — S8S — $65.45, 16mm — $99.50
Episodes 2 — 15 two reels each — S8S — $34.65, 16mm — $53.75

CHECK THESE GREAT RELEASES

THE LEFT FIST OF DAVID with Vincent Price and Peter Lorre and it is a rare one. This is the pilot of a never aired series entitles "Collectors Item. Made about 1960 about a priceless collection of art left to be catalogued by Price enacting an art collector and his strangely witted friend (Lorre) as part of an estate settlement. A neighbor, Ivan Haggar, is also suspiciously interested in the enormous task, in particular a mysterious item known by legend as "The Left First Of David." No one knows what it is and it can't be found. Someone poisoned the coffee cream, which an unfortunate cat found first, and hence the mystery develops. Directed by Buzz Kulik. Completely unique and the prints are mint.

3 reels black and white — S8S — $50.00, 16mm — $50.00

The **ABBOTT & COSTELLO SHOW** — 3 reels — circa 1950's. With Hillary Brooke, Sidney Fields, Gordon Jones, and Joe Kirk. Previously available years ago as a one reel condensation entitled "Oh My Aching Tooth, Thunderbird now offers the complete show from tele's Golden Age. Its Lou of course, who has the tooth ache, and after a nasty experience with certainly the most incopetent dentist ever portrayed on film, Lou decides to yank the offending molar himself with Buds questionable assistance. Make no mistake as this is a very funny show with some great dialog and wise cracks and includes a terrific monologue on stage by them both.

S8S — $50., 16mm $76.45

MURDER AT MIDNIGHT. With Aileen Pringle and Alice White, available in 6 reels from our catalog and now in a Movie Digest one reel version you can get the crux of this very entertaining 1931 murder mystery.

S8S — $19.25, 16mm — $30.25

THE MAN WHO KNEW TOO MUCH. With Leslie Banks, Edna Best, Peter Lorre, directed by Alfred Hitchcock. With expert editing Thunderbird has done in two reels what it took Alfred to do in 8 reels as listed in our main catalog.

S8S — $34.65, 16mm — $53.75

HORROR HOTEL. With Christopher Lee, Dennis Iotis. Formerly available only in the full length of 8 reels now available in a Thunderbird Movie Digest version.

2 reels — S8S — $34.65 — 16mm — $53.75

BULLDOG DRUMMOND ESCAPES. Ray Milland, Heather Angel, Reginald Denny. Miland is Drummond in this 1937 mystery sieth film now available in a one reel Movie Digest version. Available full length in our catalog.

S8S — $19.25, 16mm — $30.25.

THE DEATH KISS. With Adrienne Ames, David Manners and Bela Lugosi star in this 1933 murder mystery set on a sound stage of a movie studio. Available in full length of 7 reels in our catalog and now in a one reel movie digest release.

S8S — $19.25, 16mm — $30.25.

CALL IT MURDER. With Sidney Fox, O.P. Heggie, Henry Hull, Richard Whorf and Humphrey Bogart. One of the earliest pix featuring Humphrey before he made Petrified Forest. An interesting look at a Bogie as yet unkown to the public.

One reel Movie Digest — S8S — $19.25, 16mm — $30.25.

MARCH OF THE WOODEN SOLDIERS (1934)

The charming Victor Herbert operetta comes to life filled with music, song and the comic antics of Laurel and Hardy. pre-print was a mint 35mm. release print.

MARCH OF THE WOODEN SOLDIERS:
7 reels 16mm $168.85

TREE IN A TEST TUBE (1943)

This is the only known film to survive that the famous comedy team ever made in color. TREE IN A TEST TUBE is a wartime short subject made by Pete Smith. A terrific collectors item, and Thunderbird is offering clear, sharp prints for all to enjoy!

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BIG FILM SALE:

n 1932, Mae West made her movie debut in Paramount's NIGHT AFTER NIGHT as a featured player. Her success in this George

Raft vehicle hastily promoted the studio to star her in her own films.

Remember these famous lines from Mae's movies . . .

(in Night after Night), a hat check girl sees her dazzling diamonds as she checks her coat, and the girl comments, "Goodness what beautiful diamonds!" Mae retorts, "Goodness had nothing to do with it, dearie!"

* * *

In Sextette, Mae quips to husband number 5 George Hamilton (playing a gangster) "Is that a gun in your pocket or are you just glad to see me?"

* * *

In "Belle of the Nineties", she has this to say, "A man in the house is worth two on the street anyday!"

* * *

In "Everday's a Holiday" Mae quipped, "Keep a diary and someday it will keep you!"

* * *

In "I'm No Angel" with Cary Grant, she quipped, "Beulah, peel me a grape!"

* * *

In "She Done Him Wrong" with Cary Grant, she quips, "Why don't you come up and see me? And then she adds, "I'll tell your fortune . . . you can be had!"

* * *

In "My Little Chickadee" the judge asks Mae, "Are you trying to show contempt for the court?" Mae responds, "No, I'm doing my best to hide it!"

* * *

In "My Little Chickadee" she comments, "I was in a tight spot but I managed to wiggle out of it!"

* * *

In "Sextette" Mae quips: "When I'm good, I'm very good, but when I'm bad, I'm better!"

* * *

From "Go West Young Man", Mae quipped, "A thrill a day keeps the chill away!"

* * *

Mae's philosophy: "It's not the man you see me with, it's the men you don't see me with!"

* * *

"When a girl goes bad, men go right after her!"

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POSTERS

LEE GRAHAM . .

Continued

stage visit from a wrinkled woman who greeted her effusively. Swanson didn't recognize her visitor and the problem was confounded when the star was asked to sign the play's program. "How should I sign it?" asked Swanson. "Just write to Mrs. Hoot Gibson from Mrs. Wallace Beery," Sally laughed, referring to their first married names.

What in the name of show business is **Joshua Logan** doing with a night club act? The answer, pure and simple, is "entertaining." Using the "--and then I directed" format, he took us on a musical trip through his career starting with the three Rodgers & Hart musicals he directed -- "I Married An Angel," "By Jupiter" and "Higher and Higher" (with those great Hart lyrics, "She's in rubies up to her boobies"). Logan has staged such hits as "Mister Roberts," "South Pacific" (both of which he co-authored), "Annie Get Your Gun," "Fanny," and directed such films as "Sayonara," "Bus Stop" and "Paint Your Wagon." Assisted by three talented singers, Logan gave us samples from these -- and more. Adding her own charm on stage was Josh's wife, Nedda (wonder if anyone remembers that she was the widow of actor Walter Connolly).

In his musical autobiography Logan went back to his childhood in Mansfield, La. ("where the Methodists hated the Baptists") in the days of silent movies and victrolas. He touched on his youth

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That TNT girl, Tina Turner, holds a keg of dynamite while talking to Parker Stevenson of "The Hardy Boys" at Chasen's gathering celebrating her first solo album.

when, after Princeton, he made his name with the University Players -- Henry Ronda, Margaret Sullavan and James Stewart (he was in the audience applauding the loudest).

Fred Brisson was host for this special evening at the Backlot Room of Studio One benefitting Actors and Others for Animals. Celebrities who never go to night clubs turned out -- like that wild Irishman, Richard Harris ("My death-bed ambition is not to call for a priest, but for a sexy nun") and his wife, Ann Turkel. Harris worked for Logan in "Camelot."

Others included Virginia Mayo, Merle Oberon and Bob Wolders; Audrey and Billy Wilder; Dorothy McGuire and John Swope; Betty White and Allen Ludden; and Mary Benny, whose book, "Jack Benny" came out on what would have been his 84th birth-day, February 14.

A birthday party for a 95-year-old was a first for me. Doris and John Ahern jetted down from their San Francisco home to give a dinner in the Beverly Wilshire honoring **Estelle Winwood** on her 95th.

Knowing she has no children, I asked Estelle if she is the last surviving member of her family. She gave me a disdainful look with, "Of course not. I

Continued on Page 41

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☐ **THEATRE ADS #2 — (B&W) 16mm $30.00**
20th Century Fox presents, Movietone news, Feature presentation, Prevues of coming attractions, visit our snack bar, Jalopy Night Contest, Christmas greetings, Happy New Year.

☐ **ANNOUNCEMENT TRAILERS #3 — $47.50**
(B&W) 16mm $30.00 (color) 16mm
This very special Trailer Reel contains 6 different animated intermission Trailers from the early 1950's, cleverly done to lure patrons to the candy counter. First time superb quality copies have been made available to collectors. Also, on reel is lavish Filmex Festival which features spectacular footage from WAR OF THE WORLDS. Also, different starting signs, Merry Christmas 1975, Animated Fight. Pay T.V. a MUST for all film collectors.

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A reel made up of 90% horror and science fiction announcements including spec. theatrical trailer for "The Day Mars Invaded Earth."
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☐ **MOVIE ADVERTISING - 16mm $27.50 S8S $17.50**
Conrad Nagle (1929, Hollywood Bowl promotion) Reginald Denny (1930) plugging new MGM releases for 1930. Movie star look-a-like Contest.

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☐ #183-Color-Sweethearts (1938) That's Entertainment, PT. 2, Camelot.

☐ #184 Color-1976 Academy Awards, 11 Harrow House, The Enemy Below, Hindenburg, Flight of the Phoenix

☐ #190 Color-The Train Robbers, The Drowning Pool, Like & Times of Judge Roy Bean

The ABBOTT & COSTELLO SHOW — 3 reels — circa 1950's. With Hillary Brooke, Sidney Fields, Gordon Jones, and Joe Kirk. Previously available years ago as a one reel condensation entitled "Oh My Aching Tooth, Thunderbird now offers the complete show from tele's Golden Age. Its Lou of course, who has the tooth ache, and after a nasty experience with certainly the most incopetent dentist ever portrayed on film. **S8S — $50., 16mm $76.45**

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ON THE SCENE

By Lee Graham

A DAY WITH RUBY KEELER

After leaving "No, No, Nanette" on Broadway, Ruby visited Las Vegas for a Debbie Reynolds opening. Shortly after this picture was taken, the dancing star suffered an aneurysm.

"I really prefer not talking about my life with Al. My life since then — my husband, my children — has been so full that what came before seems an entirely different life."

Can't remember a more enjoyable Sunday than the one I spent at Ruby Keeler's spacious Laguna Beach home. She looks wonderful having lost 25 lbs. before corrective surgery on her leg.

Patsy Kelly, who is like another sister to Ruby, and I arrived just after the star had returned from mass to be welcomed by the lovely lady, her beautiful daughter, Kathy, and Ruby's sister, Helen. The airy home is filled with trophies and memorabilia of Ruby's accomplishments as a golfer and in show business. The piece de resistance is a pair of bronzed tap shoes which the company of "No, No, Nanette" presented the star when she left the show in '72.

Of course, Patsy added to the day's fun. When they were 11 and first met at dancing school in New York, their names were Hilda Keeler and Sarah Veronica Kelly. I told Ruby she must have been the star of the school. She surprised me by saying, "No, Patsy was — if Patsy hadn't become a comedienne, she could have been a great hoofer."

Ruby's clear eyes looked bluer than ever because of her blue sweater and slacks, and her short, dark hair is only tinged with becoming gray streaks. As we talked, it occurred to me that she has never lost that shy sweetness, which, along with her musical talent, made her such a favorite.

"If I wrote a book, it would be about the 27 years of my life as Mrs. John Lowe — and nobody would read it," Ruby says. If she decided to tell all, the way most stars do today, it would be a fascinating autobiography.

Ruby's professional life began as a teenage dancer in Texas Guinan's speak-

Continued on Page 36

Following the sensation created by "42nd Street," Ruby and Dick Powell were America's favorite singing-dancing stars. They teamed in six more musicals, all with the same formula. Those films may seem corny today, but they were big hits then.

Ruby and Al Jolson made only one film together, "Go Into Your Dance," with Glenda Farrell. It was not nearly as successful as the Keeler-Powell pictures.

"You're going out there a youngster," snarled director Warner Baxter, "but you're coming back a star." Remember this classic scene from "42nd Street" where Bebe Daniels (consoled by George Brent) breaks her leg and chorus girl Ruby goes on and becomes a star?

Huntz Hall appears in "Valentino"

By Sidney Gordon

HUNTZ HALL

Dawn Greene, commentator on KISS Radio at the Universal Studios Tours with Public relations man Sidney Gordon and her guest celebrity Huntz Hall - now appearing as Jesse Lasky in Valentino.

Huntz Hall as guest celebrity at the Universal Studios Tours with a group of neighborhood kids. Fans of the former Dead End Kid, this new generation watch him every weekend in his early Bowery Boys films on TV and they love him.

Gathering new accolades world-wide for his performance as Jesse Lasky in Ken Russell's Valentino in which he co-stars with Rudolf Nureyev, Huntz Hall establishes another facet of his flexibility as an actor.

Certainly one of the well-known names of the Motion Picture Industry, Huntz Hall belongs to its "golden era" as one of the famed "Dead End Kids".

Having launched his career in the theatre at the age of three months, Mr. Hall was also active in radio and vaudeville until 1935 when he bowed on Broadway in the part of "Dippy" in Sidney Kingsley's brilliant drama, Dead End. Samuel Goldwyn signed him to repeat his role in the film version. A contract with Warner Bros. followed where the Dead End kids were to share stellar billing with such famed stars as James Cagney, Pat O'Brien, Ann Sheridan, Ronald Reagan, John Garfield and Humphrey Bogart. The Dead End kids continued to thrive at Universal Studios and finally won a change of name when they became the East Side Kids for Allied Artists. In 1946, Mr. Hall and Leo Gorcey formed their own production company at Monogram for the long running and highly popular series The Bowery Boys Pictures. In all, the "Kids" made 136 pictures in addition to the many other feature films he made without the "Kids." In 1946 Huntz Hall received the Blue Ribbon Award for his performance in Lewis Milestone's A WALK IN THE SUN. Television soon found new success with the Bowery Boys and the East Side Kids and since 1948 it has become the longest run series on television. He co-starred for Ivan Tors in the film GENTLE GIANT and the first two-part FLIPPER. He was a regular in the television series Chicago Teddy Bears, in addition to guest appearances in such films as Gentle Ben, the Manchu Eagle.

In recent years Huntz Hall returned to the theatre where he starred in Born Yesterday, The Odd Couple, The Streets of New York and Norman Is That You?

In between performances he has found new friends and fans on the college lecture tour where he has had brilliant success and the consistency of his performances makes him not only a much sought after performer, but an entire "era" has become addicted to the Huntz Hall "Cult".

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- ☐ 9. Frank Sinatra
- ☐ 10. Stan Laurel
- ☐ 11. Oliver Hardy

Flanner's memoirs by Paul Shyre, who will also direct.

The show opened Feb. 17-March 12 at the George Street Playhouse, New Brunswick, NJ., Eric Krebs and Leonnard S. Field produced.

FILM FESTIVALS

Birmingham Spring Festival

The Birmingham International Educational Film Festival is an internationally noted competition to recognize excellence in films designed for classroom and other educational situations.

Producers and distributors of educational films -- including independent and student producers are encouraged to submit their films.

Students from the Birmingham metropolitan area will be invited to special screenings at the University of Alabama in Birmingham on March 27-28 and April 1. Then, from April 13-23, various top films will be shown to the public at selected sites throughout the Birmingham area as an integral part of the celebrations surrounding the Festival of Arts.

Information on the festival or entry rules and regulations can be obtained from Craig Battles, Chairman, Birmingham International Educational Film Festival, P.O. Box 2641, Birmingham, Alabama 35291 -- telephone (205) 323-5341, extension 3173.

A Scene from the Polish film ZOFIA (Sophie) by Ryszard Czekala, which won the Great Prize of five million lire at the 20th edition of the Mostra Internazionale del Film d'Autore in SAN REMO.

Mostra Internazionale Del Film D'Autore in SanRemo

Nino Zucchelli, director of the *"Mostra Internazionale del Film d'Autore,"* San Remo announces the 21st edition of the Mostra will take place at the Ariston Centre, Sanremo, March 25-31, 1978. The Festival will again award the Great Prize of five million lire to be equally split between the director and the producer of the winning film, according to the decisions of an International Jury.

All the author films (films of a high quality level), long length features, 35 or 16 mm gauge, produced from 1977 onwards, must be first releases, i.e. films never shown at any other

international film festivals.

For further information please contact: Mostra Internazionale del Film d'Autore, Rotonda dei Mille 1 - 24100 BERGAMO/Italy.

Past grand prize winners were:

Time of the Heathen by Peter Kass - U.S.A, O.K. End Here by Robert Frank - U.S.A., Jeu D'Echecs Avec Marcel Duchamp by Jean-Marie Drot - France, Nicht Versoehnt by Jean-Marie Straub - Germany, Barbiera by Jerzy Skolimowski - Poland, Sedmikrasky by Vera Chytilova - Czechoslovakia, O Slavnosti A Hostech by Jan Nemec - Czechoslovakia, Valeria A Tyden Divu by Jaromil Jires - Czechoslovakia, Sho O Suteyo, Machi E Deyo by Shuji Terayama - Japan, Za Sciana by Krzysztof Zanussi - Poland, Pilvilinna by Sakari Rimminen - Finland, Laukaus Tehtalla By Erkko Kivikoski - Finland, Molba by Tenghis Abuladse - Soviet Union, Harmadik Nekifutas by Peter Bacso - Hungary, Takiji Kobayashi by Tadashi Imai - Japan and Zofia by Ryszard Czekala - Poland.

BOOKS

"THE JACK BENNY SHOW"

"All of us who miss Jack will treasure this book because it's almost as enjoyable and as rewarding as spending an hour or so swapping stories with Jack." — Bob Hope

Arlington House published *The Jack Benny Show: The Life and Times of America's Best-Loved Entertainer* by Milt Josefsberg. Josefsberg was one of Benny's top writers for years and remained a close friend until the great comedian died in 1974. He co-wrote broadcasting's most famous and most quoted joke, Jack Benny's "Your money or your life," and in *The Jack Benny Show* he tells how the gag was created almost accidentally.

In addition to writing for Jack Benny, Josefsberg also wrote for Bob Hope, Lucille Ball, Milton Berle, Danny Thomas and Joey Bishop. Over the years he has served more years on more number-one rated radio and television comedy shows than any other writer. He is currently the Producer/Writer and Script Supervisor for television's highly rated "All in the Family."

The Jack Benny Show is chock full of anecdotes and stories about Jack and his friends (and, yes, one or two enemies). Bob Hope says in his Foreword, "Josefsberg, with his capacity for total recall, is especially well-equipped to bring us this loving, perceptive and witty portrait of one of the most beloved entertainers of our time."

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Remember Sabu? Zasu Pitts? Ben Blue? Adolphe Menjou? How about veteran actor Tom London, whose career spanned *The Great Train Robbery* (1903) to *13 West Street*, made 60 years and some 200 Westerns later? What film was the debut of Fredric March? (*Paying the Piper*, 1921). Was Marjorie Main always Ma Kettle? (No, she appeared in almost 65 films before 1947 when she was nominated for Best Supporting Actress as Mrs. Kettle in *The Egg and I*, launching her career as Ma Kettle). Ever hear of screen actor Chief John Big Tree? He died on an Indian reservation in 1967 at the age of 102, immortalized both on celluloid and the Indian-head nickel. (Remember the nickel. . .?)

Anyone who has munched popcorn in the dark on many a Saturday matinee will rediscover lost heroes and villains in the updated and expanded second edition of Evelyn Mack Truitt's WHO WAS WHO ON SCREEN, coming from R.R. Bowker Company on September 30, 1977. The first edition, which the *Chicago Tribune* called "absolutely fascinating", covered over 6,000 screen personalities, primarily American, British and French, who died between the years 1920 and 1971. This second edition of WHO WAS WHO ON SCREEN has been revised to span the years 1905 through 1975, now listing 9,000 performers.

Evelyn Mack Truitt began the compilation of WHO WAS WHO ON SCREEN as an avocation which grew into a dedication. An avid film buff and moviegoer, Ms. Truitt lives in Los Angeles, California, where she works in a large, non-film biz, corporation.

IN THE MAILBAG

WATCH OUT!

This letter written to HSM by Jon D. Robold of Fort Meyers, Florida is reprinted at his request as a WARNING to other film buffs.

"DO NOT ORDER ADDRESS FROM MOVIE HOUSE. SCREEN ACTORS GUILD WILL NOT FORWARD YOUR LETTERS."

I sent money, much to my dismay—and lost it!

HSM NOTE:

It has been sometime since SAG has been able to forward letters. Because of a small and busy staff they have had to discontinue this service.

"A WALK INTO YESTERDAY"

I think the feature "A Walk Into Yesterday" is invaluable to us older movie buffs and I, for one, certainly hope it will become a regular.

When Jack and Bonita Granville Wrather started shooting "Lassie, My Lassie" in Sonoma County, they found Fred MacMurray and June Haver were their neighbors. The MacMurrays have a ranch in the Sonoma Valley and ventured to the set of the Lassie film to visit with the Wrathers and star James Stewart. Bonita is co-producing the film, the first Lassie theatrical feature since 1952, with William Beaudine, Jr. Don Chaffey directs and the cast includes Mickey Rooney, Alice Faye, Pernell Roberts, Stephanie Zimbalist and Michael Sharrett.

I have been seeking June Marlowe's whereabouts for years, so was greatly pleased at the information in your column in the last issue. I have obtained her address and written her but no answer as yet.

Now, can you tell me how I can get in touch with JOSEPHINE DUNNE and MARCELINE DAY?

Thanks very much and keep up the good work.

L. Allan Smith
Hollywood, CA 90068

Another Del Rio Fan

I congratulate you on your nice magazine. You're doing a terrific job and we love it. Your articles and photographs are tops, especially the one by Dale Olson on beautiful Dolores Del Rio. It sure is good news to know that she is returning to the silver screen again. We are anxious to see her new movie. You're doing a good job — keep it up.

Michelle and Robert Green

Kudoes to Bob Harman

Hollywood Studio Magazine,
Dear Sirs,

I hope Bob Harman will invite all of us readers to another of his Hollywood parties via Hollywood Studio Magazine.

Did so enjoy his 30's cover with Del Rio, Kay Francis, Constance Bennett, Marie Dressler, Nancy Carroll, Cooper, Cagney, Harlow, etc., etc.

Much success to a splendid magazine.

Linda Mitchell
New York City

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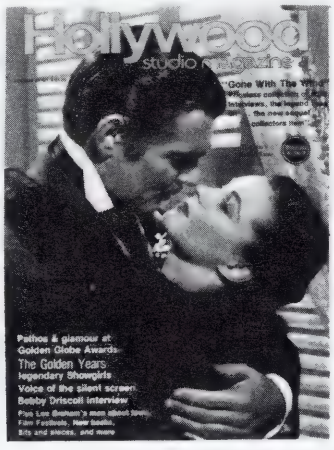
1978 UPDATE

1978 UPDATE



7. **MAY 1966—VOL. NO. 1**
★ "Calem's Encounter," Universal Studio News, A Bear by the Tail/Hanna Barbera, etc. A very few left. 20 left

8. **JULY 1966—VOL. 1 NO. 2**
★ "F" Troop series—ABC, Early Days of Hollywood—1925, Hanna Barbera's Elite Painting Corp, Disney Filmmaker, etc. A few left. 8 left

9. **AUGUST 1966—VOL. 1 NO. 3**
★ "The Big Cage" Where are they now? The legend of Valentino, Early Days of Hollywood/1925. Cover is a real Universal Studio collectors item. A very few left. 30 left

10. **SEPTEMBER 1970—VOL. 5 NO. 5**
★ Designer Travilla, Marilyn Monroe with aplomb—cover & story
Count Dracula Society Keeps Legend Alive
Inside Track on Filmfolk
Sold

11. **APRIL 1971—VOL. 5 NO. 12**
★ Melina Mecouri and Man-About-Town Lee Graham—cover
A Department for Classic Film Buffs
The "Little Trust Buster"
Exhibits Sell a Movie
Sold

13. **SEPTEMBER 1971—VOL. 6 NO. 5**
D'Anton Cinematheque, new BevHills movie house—cover
Gaylord Carter King at the Wurlitzer organ
Where yesteryear's Stars are Today
Collector's Corner

15. **JANUARY 1972—VOL. 6 NO. 9**
Katharine Hepburn—cover
Jayne Mansfield—last of the sex symbols
Judy Canova—will she yodel in "No, No Nanette?"

16. **FEBRUARY 1972—VOL. 6 NO. 10**
Gene Tierney—cover
W.C. Fields—names were his game
Jean Parker on the come-back trail
How they fake it in the movies

17. **MAY 1972—VOL. 7 NO. 1**
Liza Minelli & Desi Arnaz, jr.—44th Annual Oscar Awards—cover & story
Gary Cooper—The eternal man
Zorro and Co./Serial
"Carmen Miranda Night"

18. **JUNE 1972—VOL. 7 NO. 2**
Ruby Keeler—cover
Hollywood stars bedazzle Broadway
Great Movie Palaces
Inside track covers Movie & T.V. Studios.

19. **JULY 1972—VOL. 7 NO. 3**
International beauty, Llona Massey—cover & story
Fabulous 'Duncan Sisters'
She was an Earl Carroll beauty

20. **AUGUST 1972—VOL. 7 NO. 4**
Phyllis Diller and her "pretty new face"—cover
Jean Eagels—one of the greatest by one who knew her
Flicker Milestones—the good ol' days
Cinema magic on a $100 budget

21. **NOVEMBER 1972—VOL. 7 NO. 7**
Scene from "Pride and Prejudice"—MGM's fabulous Lot 2—cover/story
Ethel Waters celebrates 60 years in showbiz
Betty Grable and her gorgeous gams
Headed for stardom—Robert Kurston

22. **DECEMBER 1972—VOL. 7 NO. 8**
Efrem Zimbalist Jr.,—a man of many talents—cover & story
Veronica Lake—the girl with the Peek-a-Boo bangs
Esther Ralston—What price remembering
The singing Andrew Sisters

23. **JUNE 1973—VOL. 8 NO. 2**
Hollywood's Hall of Fame—"Mae West"—cover & story
Remembering Bogey and his co-stars
Marx Brothers—from gags to riches
Industry honors John Ford

24. **JULY 1973—VOL. 8 NO. 3**
Jack Oakie with Betty Grable and Alice Faye-cover
The unpredictable "Dahling." Talullah Bankhead
The girl Howard Hughes made famous
"Hollywood's Hall of Fame"—all time favorite Alice Faye

25. **AUGUST 1973—VOL. 8 NO. 4**
Remember Marilyn . . . the allure of a tragic star—cover & story
Rare collector photos of dashing Errol Flynn
Nostalgic memories from turn of the century to the 40's
Joan Caulfield returns to screen

26. **SEPTEMBER 1973—VOL. 8 NO. 4**
A Final Tribute to Betty Grable—cover & story
Thelma Todd's mysterious death rocked the 30's
Goodbye Harry—the desert's version of Will Rogers
Hanna Barbera the buzz of creativity

27. **OCTOBER 1973—VOL. 8 NO. 5**
Galaxy of Ghastly Ghouls—cover & story
Lon Chaney—Man of a 1000 faces
Masters of Terror—Bela Lugosi and Boris Karloff
Tales of Horror, the Macabre, the Supernatural

28. **NOVEMBER 1973—Vol. 8 NO. 7**
Striepke strikes horror with Sssssss . . . cover & story
Radio Rocket Boy and how it was filmed
Roger Moore—the new James Bond 007

29. **DECEMBER 1973—VOL. 8 NO. 8**
Claudette Colbert—"Lady of Perfection"—cover & story
Carol Channing "Queen of Nostalgia"
Peggy Castle almost made it
Michael Caines new image

30. **JANUARY 1974—VOL. 8 NO. 9**
Jimmy Durante—cover & story
Fiery Olga San Juan
Return of Johnny "Scat" Davis

31. **FEBRUARY 1974—VOL. 8 NO. 10**
★ Superstar Carole Lombard—elegance in action—cover & story
The freaking out of Jean Arthur
Super [illegible] Jeffreyman . . . Jim MacDonald
Jeanne Craine talks about success
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Note — This is our new revised list. All others are void.

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James Stewart & Ida Lupino—Golden Globe Awards—cover & story
Hollywood's hall of fame . . . Jeanette MacDonald
Jack Oakie—the man who loves people
Memory lane—Sally Rand and Beatrice Kay

34. MAY 1974—VOL. 9 NO. 1
Kim Novak survived an image—cover & story
Bing Crobsy made crooning an art
The Tarzan saga and family tree
Movie World's collection "Cars of Stars"

35. JUNE 1974—VOL. 9 NO. 2
Salute to James Cagney—Hope & Cagney on cover—plus story
Clint Eastwood—health enthusiast
Passing Parade: Arlene Judge & Claire Dodd
Universal Studios—Yesterday and Today

36. JULY 1974—VOL. 9 NO. 3
Dorothy Lamour and her Sarong—cover & story
Gloria Swanson in 'Airport 75'
Janet Gaynor's second career
Down Memory Lane with Mary MacLaren and Victor Varconi

38. OCTOBER—NOVEMBER 1974—VOL. 9 NO. 6
Harold Lloyd Film Revival—cover & story
Lana Turner and Stars from Hollywood High
Dick Haymes on comeback trail
Where is Edwina Booth? Colleen Moore? Louise Brooks?

39. NOVEMBER 1974—VOL. 9 NO. 7
"Doris Day waves a flag for Good News"—cover & story
Versatile Jean Hagen
Movie Palaces of a Cinema era
Memory Lane . . . Mary Beth Hughes . . . Johnny Downs

40. DECEMBER 1974—VOL. 9 NO. 8
Special Collectors Edition—The best of Gable, Colbert, Durante, Grable

41. MARCH 1975—VOL. 9 NO. 8
Universal's Spectacular Studio Tour—cover & story
Jack Benny's Farewell
Masquers honor Liza Minnelli

42. APRIL 1975—VOL. 9 NO. 9
"On The Scene" at Hollywood's Golden Globe Awards—cover & story
Here comes Martha Raye
Neil Hamilton's life and career

43. JUNE 1975—VOL. 9 NO. 11
Hollywood Super Stars who made film history—cover & story
Producer Prince remembered at U.S.C.
Anthony Quinn's 105th film Mohammad 'Messenger of God'
Memory Lane . . . Mary Pickford . . . Mary Philbin . . . Mary Miles Minter

44. JULY 1975—VOL. 9 NO 12.
D.W. Griffith honored—cover & story
Lana Turner wows fans
Jane Greer—first film in 9 years
The Supporting Cast, Margaret Hamilton

45. OCTOBER 1975—VOL. 10 NO. 3
"Ready if you are Mr. DeMille"—cover & story
Star Telling Carol Richter
The secret frustration of Constance Moore
How Scenic effects make a movie

46. FEBRUARY 1976—VOL. 10 NO. 4
The legendary Marilyn Monroe—cover & story
World's Largest Studios—Run-Run-Shaw never closes
Gigi Perreau Remembered
Universal's Hindenburg Spectacle

47. MARCH 1976—VOL. 10 NO. 6
Susan Hayward—"With Love"—cover & story
Betty Blythe—A legend in her own time
Life goes to the movies

48. APRIL 1976—VOL. NO. 7
Hall of Fame—John Payne—cover & story
A Golden Hour for a silent star—Gertrude Astor
Hollywood in Haiti
The Rooster that is becoming famous . . . Blarney Cock

49. MAY 1976—VOL. 10 NO. 8
"Midway" Universal's salute to the Bicentennial—cover & story
Robert Kendall interviews Charleton Heston
Fabulous Duncan Sisters

50. JUNE 1976—VOL. 10 NO. 9
Mary Pickford America's Sweetheart--cover & story
Alfred Hitchcock the Master of movie suspense
Inger Stevens Saint or Sinner?
Beloved Stars of "Golden Days of Radio"

51. AUGUST 1976—VOL. 10 NO. 10
Ginger Rogers hits the Nightclub Trail
Cover/Story/Studio Hall of Fame
Nigel Bruce interview & The new Dr. Watson
Candid Camera Stars Scrapbook Series
New Movietown in Baja
Craig Reynolds
Telly Savalas—Unlikely Sex Symbol
Alexis Smith returns to limelight/new & old photos.

53. SEPT. 1976—VOL. 10. NO. 11
"Cover Stephen Boyd Sophia Loren in 1964's "Fall of Roman Empire!"
"Stephen Boyd interview & story on "Evil in Deep"
Diana Dors—A day with Betty Grable.
More Treasures in New home
Whirlybirds of Emulsionland

54. OCT. 1976—VOL 10. NO. 12
"The Amazing Dobermans" Fred Astaire, Barbara Eden, James Franciscus
Ann Harding Interview
Dale Robertson, balloon enthusiast
Series early days of publicity
Where to write your movie or TV Star

55. NOV. 1976—VOL. 11, NO. 1
Carole Lynley & Gary Lockwood
Where to get free TV tickets
Star's lips & other collections
When the movies began to speak—1927
25th anniversary "The King & I"

56. DEC. 1976—VOL. 11 NO 2.
Golden films 1977 festival of hits
Unpublished photos famous couples & stars of 30's & 50's
Authentic lipprints of stars quiz
Hollywood honors Crosby, Hope & Lamour

57. FEB. 1977 VOL. 11 NO. 3
Liza Minnelli, Barbara La Marr, James Dean and Sal Mineo, Queen of the Dog Sleds, Nell Shipman.

58. MARCH 1977 VOL 11 NO. 4 ★
"Gone With the Wind" special edition.

59. APRIL 1977 VOL. 11 NO. 5
FILMDOM'S unforgettable stars, David Manners, Anna Q. Nillsen, Virginia Bruce, Alex Joseph and 12 wives, Mike Mazurki

60. MAY, 1977 VOL. 11 NO. 6
Bette Davis Collectors edition of AFI programme, 1967 Oscar awards Irene Ryan, Michael Douglas

61. MOVIELAND GUIDE ★
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62. AUGUST 1977—VOL. 11 NO. 9
Joan Crawford tribute. Collector's photos from her 50 year career . . . "I Remember"—Jack Oakie"—Crawford Museum—Artistry of the young animators—Academy's Student film awards, Allyn Josyln, Jan Clayton, Andrew Sisters new tour.

63 SEPTEMBER 1977 VOL. 11 NO. 10 ★
Dolores Del Rio, exotic Latin Star, Collectors, photos, Hollywood's Latin Beauties, Douglas Fairbanks, Man of the world, photos, Mervyn LeRoy on Quo Vadis, Merton of the Movies . . . Virginia Mayo, Lew Ayres profiles, Grammy's new Hall of Fame. etc.

64 OCTOBER 1977 VOL. 11 NO. 11 ★
Elvis Presley tribute and many unpublished photos. Quotes from Co-Stars, Press Clippings, Souvenir issue. Jayne Mansfield's Movie Star Years, etc.

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A Day With Ruby Keeler

Continued

Ruby with one of her three pretty daughters, Mrs. Terry Hall, and Lee Graham.

easy ("Give that little girl a great big hand"). Ruby became a Broadway star in Ziegfeld's "Show Girl." She did not have a driving ambition, but wanted to make money for her mother, brother, and four younger sisters after dad, Ralph Keeler, became ill and lost his job at the ice plant on New York's East Side.

Whereas Ruby didn't want to be a star (she thought of becoming a nun), she fell in love with the biggest one of all to whom stardom was the most important thing in life, Al Jolson. There were religious barriers, but the 19-year-old Catholic beauty married the 42-year-old Jewish superstar outside the church, believing the "Greatest Showman On Earth" when he told her he wanted to "settle down and raise children." She should have known there was trouble ahead when Al invited his buddy, Mark Hellinger, along on their honeymoon.

In Hollywood, with his young wife sitting home while he worked and played, Jolson arranged for her to play a part in a movie musical, "42nd Street," doing a couple of numbers with a young tenor, Dick Powell. Hit followed hit and soon, just like "A Star Is Born," Ruby's career ascended as Al's descended. After 11 years, she divorced Jolson in 1939.

Ruby's years of true happiness began when she met stockbroker John Lowe at a golf tournament, and married him when she was 31. The total happiness lasted until his death in '69. Not wanting to be a golf widow, the 60-year-old grandmother agreed to return to Broadway, after 41 years, in "Nanette" ("The offer came at the right time"). Ruby, Patsy and the show made theatrical history.

Today Ruby will discuss any subject but Jolson. When others refer to him as "The world's greatest megalomaniac," she says nothing. She refused to allow her name in "The Jolson Story," and still hasn't seen the movie. Their adopted son, Sonny Boy, changed his name to Al Lowe, and was legally adopted by John.

Three years ago, tragedy struck when Ruby suffered an aneurysm while visiting one of her three daughters, Christine, in Montana. Like the fighter she is Ruby has continued to make progress.

This star, who had millions, fame, and adulation before she was 20, remains unaffected. The most important things in life to this great lady are family and friends. She has plenty of both.

Studio portrait of beauteous Julie Newmar.

Jim Haspiel spotlights

JULIE NEWMAR

The larger-than-life form of Julie Newmar seems to dwarf even the formidable 6' frame of Jim Haspiel in this snapshot of the two.

Photo by Lou Valenti

Looking at actress Julie Newmar today simply preempts the reality that this statuesque beauty made her film debut some 25 years ago in Columbia Pictures' SERPENT OF THE NILE ('53). But it's true. She is a prime example of those Hollywood women who've endured through many a cinema season despite the fact they never really reached the top-levels of movie stardom. Nonetheless, Newmar's career has spanned the fine-line gaps from the Broadway stage to the motion picture and television industries. Newmar even had her own CBS-TV series, THE LIVING DOLL.

My personal experience of Julie has been limited. As a 20-year-old I'd filmed her in 8mm one afternoon on New York City's Lexington Avenue. Her youthful beauty was, to me, absolutely magnetic. I have perfect recall of observing Julie around NYC's Times Square area during the '50s when she was featured in the Broadway production of LIL ABNER (she was destined to repeat her *Stupefyin' Jones* role in the film version). On one such occasion a strong guest of wind carried her head-scarf aloft and upwards to a tenement fire-escape where it came to rest. Rushing to make her theatrical curtain, Newmar abandoned her obvious initial hope of retrieving the garment. As Julie disappeared inside her stage door, I

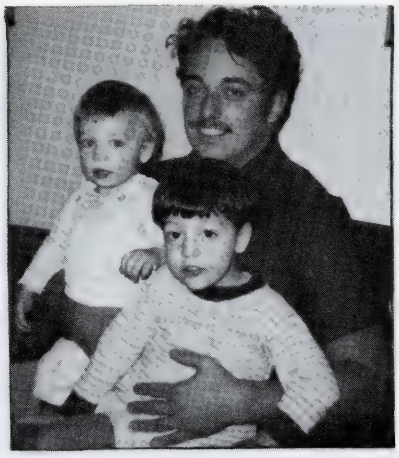
Seductive Julie invited author Haspiel for cocktails.

ascended the stairs of the tenement in a successful search for access to the fire-escape and Newmar's scarf. I quickly suppressed a strong impulse to keep it as a souvenir; it would become, instead, my ticket to a personal adventure with her.

That evening I made my way backstage to see the star, to return her property. Julie was unexpectedly overjoyed, gushing out a tale of how the scarf had been given her by a beloved friend from Paris and had "deep sentimental value," and of how truly appreciative she felt towards me for having delivered it safely back into her possession: "Can I treat you to cokes some night after the play?" Of course I said yes, but then somehow I never returned to take her up on the intriguing offer. At least not then.

A decade-and-a-half passed before our paths crossed again, this time at the Off-Broadway opening of WHERE HAS TOMMY FLOWERS GONE? Following introductions, I raised the subject of our years-earlier encounter to a wonder-eyed Julie who could understandably no longer recall the incident, nor for that matter, even the precious scarf! (Perhaps the story of its origins was but a semi-truthful product of Newmar's *exotic* personality?) There was some mention on her part that should we ever consummate her original invitation we'd best adjust the "cokes to cocktails." We were to meet again.

Long a member of the esteemed Actors Studio, Newmar starred in their mid-'70s Christmas season presentation of ST. GEORGE AND THE DRAGON, to which I took my family. Following the performance I introduced Julie to my children, Michael and Dean. While still costumed in one of the late Marilyn Monroe's old theatrical outfits (a "Theda Bara" type snake-effect gold rope-bikini MM had worn in a famous 1950s' LIFE magazine layout), a dazzlingly seductive Newmar embraced and kissed young Dean — who spent the next hours in something of a happy daze, clearly the result of his personal encounter with television's "Catwoman" (on the BATMAN series),



Jim Haspiel with his sons Michael and Dean (on right) circa '69.

a Newmar-image the child could readily relate to.

In more recent times Julie has relinquished her life-long bachelor girl status, succumbing in '77 to what must've been her upteenth marriage proposal. And so I suppose our long-time coming *date* shall be an unlikely happening. No matter, my wife Barbara would probably hesitate to encourage it anyway! *Cocktails, anyone?*

The Films of Julie Newmar

1] SERPENT OF THE NILE
Columbia Pictures/1953
2] SLAVES OF BABYLON
Columbia Pictures/1953
3] SEVEN BRIDES FOR SEVEN BROTHERS
Metro-Goldwyn-Mayer/1954
4] LI'L ABNER
Paramount Pictures/1959
(JN repeated the role she originated on the Broadway stage)
5] THE ROOKIE
20th Century-Fox/1960
6] MARRIAGE-GO-ROUND
20th Century-Fox/1961
(JN again repeated a role she'd originated on the Broadway stage)
7] LION OF SPARTA
20th Century-Fox/1961
(Newmar did not complete SPARTA Diane Baker essayed its female lead in the 1962 released version re-titled THE 300 SPARTANS)
8] FOR LOVE OR MONEY
Universal-International/1962
(Re-released in 1963 under the titles THREE ON A MATCH and THE THE THREE WAY MATCH)
9] MACKENNA'S GOLD
Columbia Pictures/1969
10] THE MALTESE BIPPY
Metro-Goldwyn-Mayer/1969

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The Way to Go

by Glo Davis

"The Cost of Getting Away From It All" is mounting at a rate that is higher than most of us like to admit. However, if we want to see what's going on in other parts of the world, we have to find price tags that will fit our budget.

I found that booking a ticket 45 days in advance with Air France made quite a saving. Then when I rented a Hertz car in Rome, I kept it over two weeks with unlimited mileage and I had no drop-off charge when I turned it in at the Charles de Gaulle Airport.

In Rome, a lot of chatter was heard from a rising young star who exploded in the Italian press, trailing a stream of accusations about Italy's cinema industry.

In a most sensational story, popular erotic film star, Eleonora Giorgi, 23, in a short radio broadcast, tossed insults at producers, directors, distributors and, even her adoring public.

"A sex bomb, idolized by all men, today's diva --- a virtual myth after less than three years of work, she destroyed

Luxembourg movie marquee featuring a Peter Sellers film. The cartoon character tells us it's the Pink Panther in case we can't decipher Rosa Pantern.

it all in a few minutes of TV," wrote Panorama. Panorama went on to report the broadcast was intended to be an interview with three erotic film stars on nudity and semi-porno films.

But Giorgi turned out to be the first and last. The press had thought of her

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as a representative of the new generation of young Italian film actresses who had open minds and liberal views on sex. However, it turned out that she claimed the cinema world swept her up, swallowed her and then exploited her. Sounds to me like another one of those "Too much too soon stories."

Just plain "kissing" came up for debate in England. A government report stated British TV is "too middle class," and so a controversy has ensued.

The recent increase in middle-class kissing was brought to the attention of the London Times by a lady from Wimbledon. She recalled, "Time was when only royalty and barmaids did it publicly (though not, of course, together).

The letter fanned debate while I was in Europe and I enjoyed every printed word of it. The Daily Mail headlined "Is British aloofness cracking?" The Mail then went on to offer this bit of advice. "If you were at a luncheon with Princess Margaret, for instance, and Peter Sellers kissed her and you wondered if you should, it might be better to just turn and kiss Peter Sellers."

On my journey this year I also visited the Grand Duchy of Luxembourg for the first time. It is tucked between Belgium, Germany and France. Young Count Siegfroid of Ardennes in A.D. 963 acquired the ruins of a Roman Fort, perched high on a cliff over the Alzette River. He rebuilt it into a mighty fortress and, in time, a town and country by the same name grew around it.

Visitors here find themselves treated like honored guests. The hearty cuisine is good, the atmosphere clear and not too much traffic.

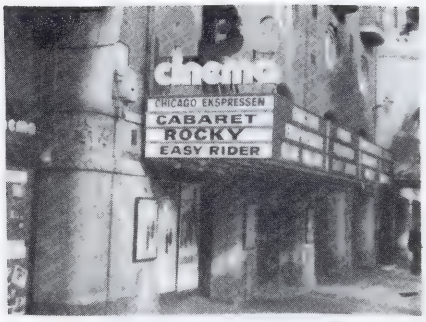
There are a few cinemas in the city. French and English films predominate. The largest cinema in Luxembourg is situated across from the central train depot. A Peter Sellers film was drawing long lines around the theatre.

On to Paris. Remember "Springtime for Hitler," the big musical number from Mel Brooks' film "The Producers"? Well, the mazazine L'Express did. It's cover one week featured a lineup of top-hatted Adolf Hitlers looking very much like the grand finale from "Chorus Line."

Are you ready for the headline? "37 years after the 20 million dead and the camps . . . Hitler Superstar."

The subject of the cover story is the sudden and enormous resurgence of interest in Hitler. "Hitler Superstar" is the title of a rock opera. It was being promoted because all of a sudden Hitler has become a fad in Europe.

In fact, several cover stories have appeared about him recently. I was told by several people in both France and Italy that Facism was enjoying renewed interest by the young people. "Hitler -- A Career" by German documentary filmmaker Joachim Fest, which recently became a huge success in Germany --- 100,000 viewers a week, claims his intention in the film was to show the circumstances which allowed the German people to be taken in by Hitler. I have not seen the film yet, so I can't comment on it. I do think it's a bad subject to glorify and I hope the film does not distort history.



Movie Posters in a small cinema in Mertz, France.

J. Vilardi & Assoc.'s new 3 Dimentional Camera System

Los Angeles - J. Vilardi & Associates are now introducing a unique camera system and printed and photo process.

The process is three dimensional - obtained with one shot utilizing standard film. J. Vilardi & Associates President, John Vilardi says the process of capable of producing photo transparencies and prints as well as lithographs and translites.

The process is excellent for Point of Sale displays, album covers, billboards, buttons, menu boards, premiums and promotional type advertising. The most remarkable aspect of the system is its ability to reproduce a sharp three-dimensional image. "It's easy to see, you don't have to struggle to look at it like other three-dimensional process's such as holography." The Company is current exploring the possibilities of a three-dimensional cine system.

Developed by a French inventor, it was purchased by J.V.A.'s John Vilardi and Jonathan Moore for further development and distribution. Michael Walker is Sales Representative and Ted Kessell is current Director of Photography. The name of the distribution firm is More Dimensions which headquarters at 6311 Wilshire Blvd., Los Angeles, CA 90048. (213) 653-8844.

So far the process has been purchased from More Dimensions for use in various advertising forms by Revlon Corp., Universal Studios, Janus Records, Collins Foods, McDonald's Restaurants, and others.

Although J. Vilardi & Associates have been devoting much of its time developing its three-dimensional photo process, their main function is providing advertising, merchandising and commercial production for radio, television and print advertisers.

LEE GRAHAM / *Continued*

have two younger brothers in England -- one 93 and the baby, 91." Her fourth husband, Robert Henderson, is also in England. Estelle hasn't seen him in 25 years and is wondering if she should divorce him. I didn't know until she told me that Estelle was married to director Guthrie McClintic before he wed another great actress, Katharine Cornell.

Estelle made her Broadway debut in 1916, after working on the London stage. And for the next 50 years she was seldom out of work on one side of the Atlantic or the other, becoming known as the stage's finest character actress. Equally adept on film, her performances in "The Swan," "The Glass Slipper" and, recently, "Murder By Death," are masterpieces of characterization. She turned down a guest star role on "The Waltons" last month because "I'm too old to remember lines and besides I don't like getting up at six in the morning -- after playing bridge until three."

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BACK ORDER INDEX/ *Continued*

65. **NOVEMBER 1977—Vol. 11 No. 11**
Jeanette MacDonald & Nelson Eddy, America's favorite singing stars whose films are still big box office attractions. Photo Gallery, A Remembrance, Opera Divas of MGM, Gia Scalas true life story, Andrew Sisters on tour, etc.

66. **DECEMBER 1977—Vol. 11 No. 12**
★ GREAT WESTERN HEROES edition. Backward glance Filmdom's top cowboy stars. . .John Wayne, America's shooting star, Cowgirls. . ."Meanwhile Back at the Ranch," Saddle Burning Saturdays, Rare candid unpublished cowboy photos, Cowboys Hall of Fame, Roy Rogers and Dale Evans Museum, etc. A must for every collector.

67. **FEBRUARY 1978—Vol. 12 No.1**
FABULOUS RITA HAYWORTH, Thalian tribute, photos from her career, Famous Gilda page poster, Pistol-Packing Eastman and Bronson, Danish Film Institute, Janet Blair interview, Veda Ann Borg, The Lone Ranger, etc.

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(2-3-'78)

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WANTED: Any material on Richard Dawson and Diana Dors!! Have lots to trade or will buy. Alicia Hall, 120 Third Ave., S.F., CA. 94118. (2-3-'78)

WANTED. Fred Thompson films and rare photos will pay top dollar for leads. Also Richard Talmadge films. Fred Schwartz 357 Second St., Albany, N.Y., 12206. (3-4-'78)

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I buy all movie magazines of the 30's and 40's, reasonable. Mr. M. Cordova, 1409 S. Arapahoe St., Los Angeles, CA 90006. (2-3-'78).

Wanted anything on the career of WALTER PIDGEON - movie stills, articles, pressbooks, particularly from "Advise and Consent." Jacinta Davern, 813 N. 5th St., New Hyde Park, NY 10040. (2-3-'78)

Wanted Photos of Marilyn Monroe, circa 1962. Sacha, 7300 S.E. 82nd St., Apt. A-204, Miami, FL 33143. (2-3-'78)

Wanted - Photos, stories - Clark Gable GWTW. Mrs. Gail E. Stafford, 8404 Akron Rd., Lockport, NY 14094. (2-3-'78)

WANTED, Films, Posters & photos of Carmen Miranda and The Andrews Sisters. Write: David Jaspan, 27 Crooke Ave., Apt. 4-H, Brooklyn, New York 11226. (2-3-'78)

WANTED - ANYTHING COLLECTIBLE ON GEORGE MAHARIS AND WESLEY EURE. WANT TO ADD TO JOAN CRAWFORD. COLLECTION. BOB NOLDER, 1108 PARKWAY DRIVE, PEKIN, ILLINOIS 61554. (2-3-'78)

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Wanted To Buy: Stills showing Eleanor Parker from short "Soldiers in White" ('42) and TV shows "Checkmate ('61) and "Ghost Story" ('72). D. McClelland, 704 Madison, Bradley Beach, N.J. 07720. (2-3-'78)

Wanted! Articles, pix, photos, stills from "Advise and Consent" or anything else on the career of WALTER PIDGEON. J. Danen, 813 No. 5th St., New Hyde Park, NY 11040. (2-3-'78)

WANTED to find. Fan club for Susan Hayward. Also any 1950-1960 portraits, magazine photos, etc. Joy Platts, Rt. 2, Box 87-H, Burley, Idaho 83318. (2-3-'78).

Wanted any material pertaining to "Gentleman Prefer Blondes." Stanley Ginsberg, 1028 Juneau Ave., Milwaukee, Wisc. 53202.

Wanted all kinds of Marilyn Monroe - material to private collection. Mr. Juha Kayhko, Naytte - Lijantie 5-7 D 33, 00400, Helsinki 40, FINLAND. (2-3-'78)

MISCELLANEOUS

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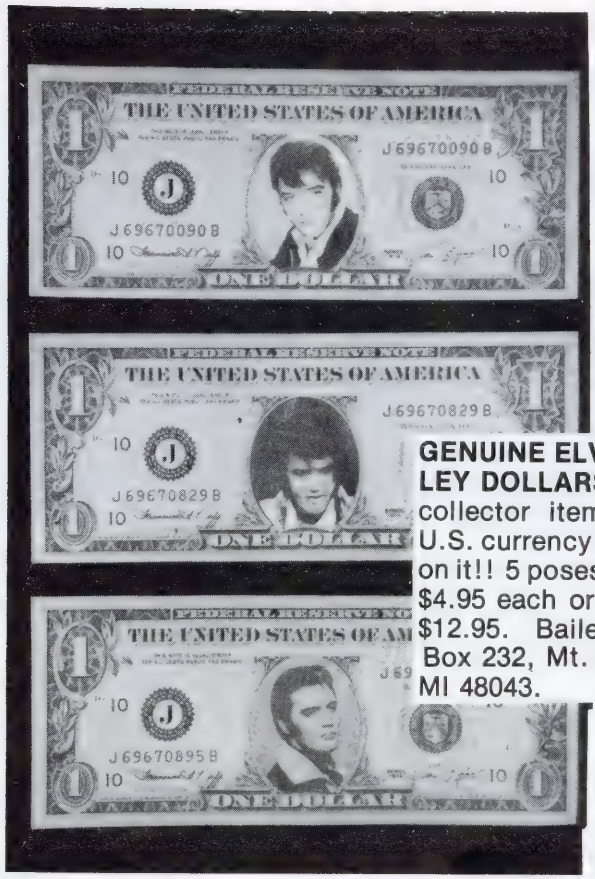

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DOUG ELMO BROOKS

CINEMA CHAT

Mr. Nostalgia brings us memories of 1919 – 1920 from his collection of early movie memorabilia.

ODETTE – MALE AND FEMALE.

June . . . 1919. Mary Odette is always an original little lady, so I was not a bit surprised when I received an invitation the other night to join her (et sa mere) at a Chinese dinner, and, not to be outdone, Adriah Brunel, scenario editor of the British Actors Company, who was also one of the party, took us on afterwards to a Spanish Club that made one feel miles away from Oxford Street, W1. and it's surroundings.

Odette told us that she has just started work on a Charles Garvice film for Bernard Davidson at Walthamstow, and that in it she appears as a boy and a girl and that during the day she had been a cowboy, shooting pistols at random on an Australian prairie. She is a girl early in the film, then dresses as a boy, remains a male through several reels and finishes up a girl – quite thrilling, isn't it.?

Dec. . . 11 . . . 1920 . . . MR AND MRS CARTER DE HAVEN.

Mr. and Mrs. Carter De Haven, who are renting Charlie Chaplin's studio at something over £1,000 per month, are now starting their production of the famous musical comedy, **"The Girl in The Taxi".** This is the first of a series of stage successes which will be launched by this clever and entertaining couple, who will themselves play the leading roles. In support of the DeHaven's, King Bagot, Grace Cunard, Leo White, Otis Harlan, and other well-known players will appear in "The Girl in The Taxi". In the picture on this page Carter De Haven is seen signing the lease for the Chaplin studios, Whilst Syd Chaplin looks on.

Dec. . . 11. . . 1920 . . . CHARLES HUTCHISON.

Charles Hutchison, the intrepid serial star, will shortly be back at work again. The Pathe serial star has been recuperating at Catalina Island, and has practically recovered from his fractured arm and dislocated elbow. These injuries were sustained during the shooting of his serial **"The Double Adventure",** when instead of falling in a tree, he fell through it, and acquired a varied assortment of breaks and bruises. (Proving Hutch's realism was not faked.)

AURELE SYDNEY. star of "ULTUS"

February . . . 28 . . . 1920. Aurele Sydney writes from Barcelona, that he has finished his photo-play, 'Kill Me' and considers it the most artistic film he has so far produced and played in, and he is preparing to produce his next.

A FAMOUS HORSEMAN.

February . . . 28. . . 1920. Buck Jones is a newcomer to filmdom, but has achieved fame as one of the world's finest horsemen. He has performed feats of horsemanship before the King and Queen of Belgium and the King and Queen of Italy, before premiers Clemenceau and Orlando and many other notabilities and was prior to the great world war, attached to the staff of a French General. Being wounded in the Phillippines, Buck Jones transferred to the Army Air Service, then in it's infancy, and when the war broke out he went across to France and broke in horses for the French Government. Attracting the attention of a French General once again he joined his staff and made many trips over the enemy lines in the course of his duties.

NOW, Buck Jones is a FOX star and will be featured in a series of productions specially written for him. His first picture is entitled **"The Lat Straw".**

THE BIOGRAPH COMPANY.

March . . . 1917. The Biograph Company had a library containing copies of all productions made at the A.B. studios since 1910. It was sold recently. The total length of the film, representing 900 subjects, is estimated at 1,500,000 feet.

1950—Remember Lovel Moira Shearer in that delightful movie "Tales of Hoffman."?

COLLEEN MOORE, FORMER FILM STAR, AND MERVYN LEROY, who made his directorial bow on her picture, "Oh, Kay," look at an old still during a reunion at Universal City Studios, where LeRoy has just completed his 75th picture, "Moment To Moment." Miss Moore, widow of Homer Hargrove of Chicago, where she still makes her home, is visiting Hollywood gathering material for her biography, which she is now writing. At the time "Oh, Kay' 'was made Miss Moore was Hollywood's highest paid star, earning $30,000 a week.

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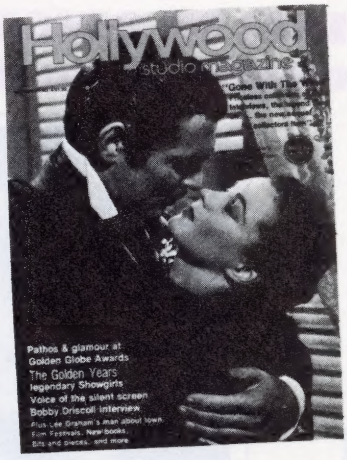

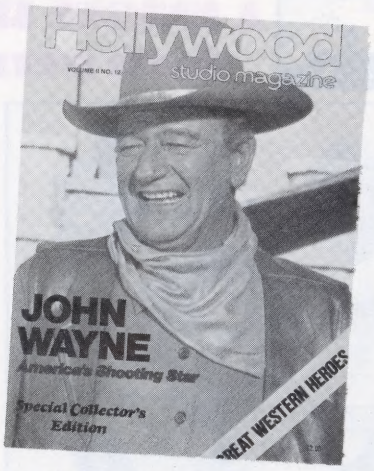

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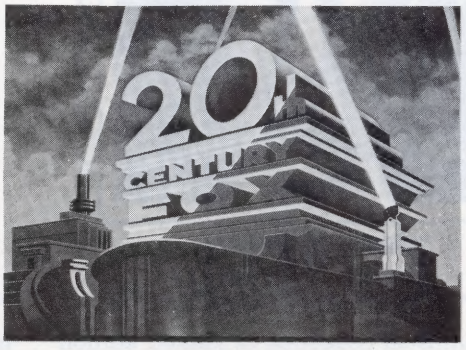

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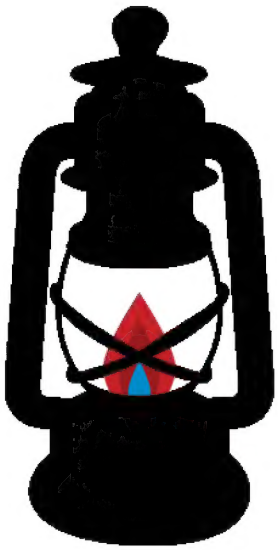

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